FREE INSIDE: GIANT DOUBLE-SIDED FULL KOLOUR POSTER

No 231 March 25, 1989 95p £1.45 Eire

KERRANG!

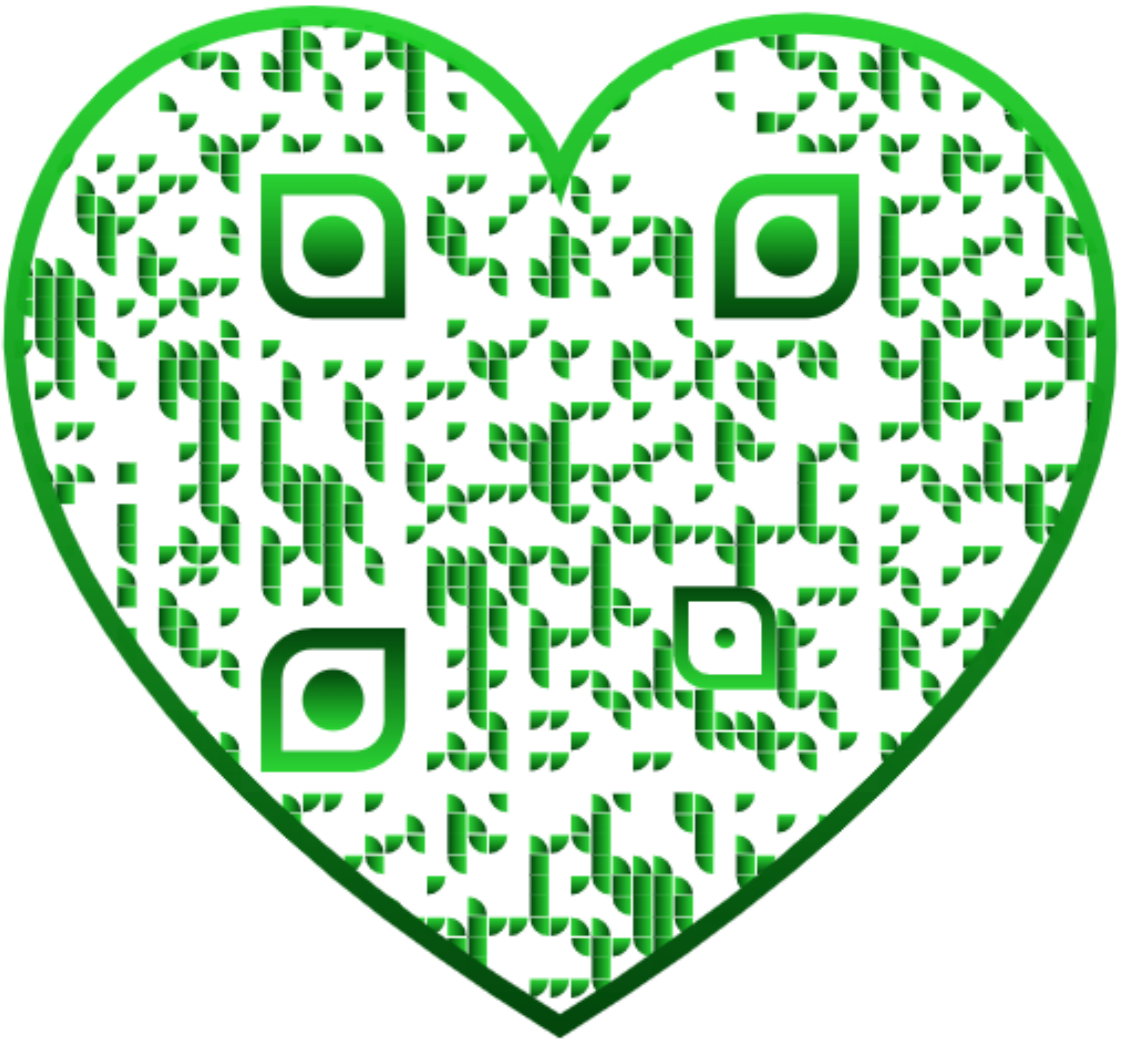
VOICE OF THE CULT

THE SONIC ASSASSINS SPEAK OUT!

DARE
EUROPE
KREATOR
METALLICA
LEATHERWOLF
GUNS N' ROSES
FEMME FATALE

RAMPANT READERS' POLL PIN-UP
STEVE VAI/GENE SIMMONS

THE CULT: pic Ray Palmer



MAYHEM

The hottest, hardest and heaviest Metal news – every week!

Pumpkins alive!

■ *GERMAN THRASHERS* ***Helloween*** *release a live album, entitled* ***'Live In The UK'****, on the EMI/Noise label on April 3.*

Produced by ***Tommy Hansen*** *and* ***Tommy Newton*** *and recorded on the band's UK tour last Autumn by the Manor mobile unit, 'Live In The UK' features the following tracks:*

Side One; ***'Intro'****,* ***'A Little Time'****,* ***'Dr Stein'****,* ***'Future World'****.*

Side Two; ***'We Got The Right'****,* ***'I Want Out'****,* ***'How Many Tears'****,* ***'Rise And Fall'****.*

It will be the last Helloween album to feature guitarist ***Kai Hansen****, who quit the band earlier this year.*

He's been replaced by ***Roland Grapow****, who joined the band in January.*

The EMI and Noise labels have joined forces to 'combine the artistic development programmes at Noise International in conjunction with the vast marketing and distribution facilities at EMI'.

Helloween will shortly be undertaking the ***'Headbangers Ball'*** *US tour with* ***Anthrax*** *and* ***Exodus****.*

■ **GARY MOORE** has now rescheduled the shows cancelled as a result of drummer **Cozy Powell**'s departure, and has added another date to the tour.

He now plays **Hammersmith Odeon** May 23, and the rescheduled shows are at **Sheffield City Hall** 25 and **Edinburgh Playhouse** 26.

Tickets for the Hammersmith show are now on sale. Tickets for the original Sheffield and Edinburgh shows are still valid for the new dates. Anyone wishing to claim a refund must do so from the point of purchase before March 31.

Meanwhile, Gary's UK tour ran into more problems when the band's headline show at **Wembley Arena** on March 12 encountered technical difficulties that prevented Moore from taking the stage until 10 pm and necessitated the cancellation of support band **Victory**'s opening slot.

Once the problem was solved, it was too late for Victory to appear.

A spokesperson for Victory's UK record company, Razor, told Mayhem that they wished to apologise to all of their fans at Wembley, and stressed that the circumstances were beyond their control.

However, Victory have now lined up their own headlining show at **London Marquee** May 9.

Meantime, the Powell/Moore saga rumbles on. Both parties have declined to comment officially on the split. However, unofficial sources have stated that Moore asked Powell to leave on the first day of full production rehearsals, just five days before the tour was due to begin.

Cozy is at present devoting his attention to the forthcoming **Black Sabbath** album and world tour (see Mayhem last issue).

■ *GERMAN SPEEDCORE merchants* ***Kreator*** *release a new studio album this month, and have lined up their first full UK tour for three years to back it up!*

The album is titled ***'Extreme Aggression'*** *and is released by Noise International on March 28 (see review page 23).*

Produced by ***Randy Burns*** *and recorded in Berlin and California, the album features the following tracks:*

Side One; ***'Extreme Aggression'****,* ***'No Reason To Exist'****,* ***'Love Us Or Hate Us'****,* ***'Stream Of Consciousness'****.*

Side Two; ***'Some Pain Will Last'****,* ***'Betrayer'****,* ***'Don't Trust'****,* ***'Bringer Of Torture'****,* ***'Fatal Energy'****.*

The tracks were co-written by Kreator and ***Mille Petrozza****.*

The Kreator UK tour will run as follows: ***Birmingham Goldwyns*** *April 17,* ***Nottingham Rock City*** *18,* ***Newcastle Mayfair*** *19,* ***Liverpool Royal Court*** *20,* ***Manchester International*** *21,* ***London Astoria*** *23,* ***Sheffield University*** *24,* ***Reading Majestic*** *25 and* ***Milton Keynes Woughton Centre*** *26.*

Support on all of the dates will be ***Raven****. Tickets are now on sale from box offices and usual agents.*

Kreator and Noise International would like to point out that tickets offered from any source for shows other than those listed above will not be valid.

Aggro à go-go

This statement is issued because some promoters have advertised unconfirmed Kreator gigs, and then made it hard to claim a refund when the gig did not take place.

In addition, representatives of several bands have contacted Mayhem saying that they were offered and have bought support slots for these shows. Even though the shows never took place, many have been unable to recover monies paid.

Noise have stressed that the primary support act for the tour is Raven, and that any bands who are asked to support Kreator should check with Noise to ensure this is a genuine offer. Call Noise on ***(01) 381 8986****.*

People offered tickets for any gigs other than those announced above should also contact Noise to ensure that the gig is taking place.

■ **KINGDOM COME** will release their second album, entitled '**In Your Face**', through Polydor in mid-April.

The album features:

Side One; '**Do You Like It**' (a probable first single), '**Who Do You Love**', '**The Wind**', '**Gotta Go (Can't Wage A War)**', '**Highway 6**'. Side Two; '**Perfect O**', '**Just Like A Wild Rose**', '**Overrated**', '**Mean Dirty Joe**', '**Stargazer**'.

And Mayhem's advance tape of the album indicates that Kingdom Come have dropped the **Zeppelin** imitations in favour of a more straightforward approach.

■ ORGANISERS OF this year's **Castle Donington Monsters Of Rock Festival** are still waiting to hear from **North West Leicestershire District Council** as to whether a licence will be granted for the show in the wake of last year's tragedy in which two fans died.

Promoter **Maurice Jones** has said that if the festival does go ahead, concrete and steel barriers will be erected to prevent the crowd surges responsible for the fatalities. Plans to level the area in front of the stage and give it a non-slip surface are also under consideration.

Talking to industry magazine *Music Week* Jones added: "The only way you can stop people getting hurt at any event is to control the people there. You can control them to an extent, but ultimately it's down to their own conscience."

At the inquest into the fans' death, district coroner **Philip Tomlinson** made no safety recommendations, but promoted several ideas for consideration by the organisers.

Four into One

■ ***METALLICA*** *WILL release their latest single, **'One'**, on April 3 on the Phonogram label.*

*Taken from their '. . . **And Justice For All**' LP, the B-side features a live version of **'Seek And Destroy'**, recorded in Dallas last month, while 12" and CD versions add **'For Whom The Bell Tolls'** and **'Welcome Home (Sanitarium)'**, recorded at the same show.*

The seven-inch version will come initially in a poster bag format.

*'One' will also be accompanied by their stunning **Bob Pope** directed video (for review see* Kerrang! *issue 229).*

■ RISING UK Thrash stars **Sabbat** have been forced to delay work on their forthcoming album, '**Dreamweaver (Reflections Of Our Yesterdays)**', because of equipment failure at the studio in Berlin.

Consequently, the album's release, on the Noise label, has now been put back to May 15.

Following the release, Sabbat will undertake a full UK tour, which will include two nights at **London Marquee**, in late May/early June. The band then tour Europe, with a US jaunt also in the pipeline, even though eight US radio stations have banned Sabbat's previous '**History Of A Time To Come**' opus because of the lyrical content!

Debut Doro date

■ ***DORO PESCH**, who's just released her **'Force Majeure'** album through Phonogram, has lined up her debut solo UK date. She plays **London Marquee** April 17.*

*Doro's band now features drummer **Bobby Rondinelli**, guitarist **Jon Devin** and **Tommy Henriksen** on bass.*

■ **GUNS N' Roses** have been asked to withdraw as headliners of a New York anti-AIDS benefit concert because of 'the organisers' negative reaction to the lyrical content of one of the band's songs'.

The show, '**Rock And A Hard Place**', is set for June 8 at New York's **Radio City Music Hall** and is organised by the **Gay Men's Health Crisis** to 'raise funds and awareness for the fight against AIDS'.

Although the offending song has not been identified, the controversy probably springs from '**One In A Million**', a tune from the '**GN'R Lies**' album, that runs: '*Immigrants and faggots/They make no sense to me/They come into our country and think they can do as they please/Like start some mini-Iran, or spread some f**king disease*'.

A statement from the band on the issue concluded: "Guns N' Roses still wish the GMHC every success with the event".

Reports in a national newspaper this week claiming that the Guns would be appearing live in the UK next month, and using cattle prods to control the crowd (!) are without foundation.

■ **BLACK SABBATH** release '**Headless Cross**', the title-track of their new album, as a single on April 3, with the album to follow on April 17.

The single, available on seven inch and 12" formats features '**Cloak And Dagger**' on the B-side, a track not featured on the album.

The 7" version will be available as a limited edition of 2,500 all signed by **Tony Iommi**.

The first 2,500 of the 12" version will be numbered and contain a poster featuring artwork based loosely on the album cover.

KONTENTZ

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Priest mentor in anti-HM hit shocker!

■ *THE TOP 20 UK chart hit **'I'd Rather Jack'** by the **Reynolds Girls** has been causing a considerable amount of consternation in Metal circles, judging by your letters and calls!*

*Lyrics to the song, penned by the dreaded **Stock Aitken Waterman** team, run* 'I'd rather Jack/than Fleetwood Mac/Heavy Metal Rock 'n' Roll/Music of the past/I'd rather Jack'.

*Mayhem contacted **David Howells**, Managing Director of the Reynolds Girls' record company PWL, for an explanation.*

"Well, firstly, I hope that Metal fans will retain their sense of humour," says David. "They're also well known for complaining loudly about pop music, so look at this as pop music's revenge!"

*And before you start swearing at David, keep in mind that he was the man who signed **Judas Priest** to Gull Records many moons ago, and has worked with many Metal bands in the past!*

■ BRITISH THRASHERS **Acid Reign** apologise to their fans who expected them to support **Celtic Frost** on their recent UK tour. The band were originally due to appear, but then Frost decided to use a 'less Thrash-orientated' band instead.

Acid Reign headline their own shows at **London Hippodrome** April 9, **Warrington Parr Hall** 24, **Birmingham Edwards No 8** 27 and **Milton Keynes Woughton Centre** 28.

■ GI RECORDS is a new British Metal label, and will release three albums on April 10.

They are **Trojan 'The March Is On'**, **Black Rider 'Chosen Few'** and **Bitches Sin 'Invaders'**.

A live album from **Mournblade** is also, "in the pipeline".

■ **ANTHRAX, EXODUS** and **Helloween** will tour the US together in a 30-city **'Headbangers Ball'** tour sponsored by the massive MTV network.

The tour begins in April, and rest assured the big *K!* will be there to bring you the lowdown!

■ CALIFORNIAN POWER Metallers **Intrinsic** have completed preparing material for their second album, which they'll record as soon as they confirm a new vocalist for the band.

Although the band feel they're close to finding their man, last minute hopefuls can call **Mike Mellinger** on: **(0101) 805 772 7568** or send a tape to: Intrinsic, **PO Box 1329, Morro Bay, CA 93442 USA**.

■ **URIAH HEEP** have nearly finished recording a new album, as yet untitled, set for release on the Legacy label in April.

The band returned to Russia earlier this month for nine shows in Leningrad, following up on the band's successful Soviet tour in 1987. As part of the trip, the band also headlined a Polish rock festival in Wroclaw, which was filmed for Polish television.

■ **MAMMOTH** HAVE made a couple of changes to their April UK tour (for full details see Mayhem last issue).

They now play **Plymouth Warehouse** April 27 (not **Worthing Assembly Hall**), and they *won't* now be appearing at **Buckley Tivoli**, originally scheduled for April 20.

■ **LIVEWIRE** FANS! Here's what we've got lined up for you this week: Call **(0898) 121319** for our regular ***Kerrang!* Line; (0898) 121320** for our **Band Profile Line** – this week **Deep Purple**!; **(0898) 121321** for the *Kerrang!* Album Of The Week – **Extreme**'s self-titled debut; **(0898) 121322** for a preview of **Annihilator**'s **'Alice In Hell'** album; **(0898) 121323** for the **Top 20 Metal Singles** rundown; **(0898) 121324** for a listen to this week's **Classic Album – Rainbow**'s **'Long Live Rock 'N' Roll'**!

Don't miss 'em!

■ **WOLFSBANE** HAVE announced some additions and changes to their UK tour schedule for April. Their show at **Billingham** on April 19 has been cancelled.

They now play **Dublin Faggot Inn** April 5, **Belfast Rossetta**'s 6, **Droghoda Speakeasy** 7, **Trallea Horans Hotel** 8, **Cork Sir Honny** 9, **Leeds Duchess Of York** 12, **Bradford Frog And Toad** 13, **Barnsley Toby Jug** 14, **Southend Maritime Bar** 17, **Middlesbrough Town Hall** 20, **Morecambe Gardens** 21, **Bristol Bierkeller** 23, **Manchester International** 26, followed by an appearance at the **Aardschock Festival** in Holland on April 29. Aardschock will be headlined by **Queensrÿche**.

■ **DOGS D'AMOUR** vocalist **Tyla** came a cropper during the encore at the band's **London Town And Country Club** show on March 15. He was pulled off the stage by over enthusiastic punters and fell onto a crash barrier below, with a roadie, who was attempting his rescue, on top of him!

Tyla had to be helped from the stage and was subsequently taken by ambulance to hospital. There he was diagnosed as having torn muscles between his ribs.

Trooper that he is, Tyla continued with the band's current tour the following night. The worst part of all, he claimed, was that he wasn't even drunk at the time of the fall!

Prince Charming

■ ***BILLY IDOL** has finally completed work on a new album, entitled **'The Charmed Life'**, due in the Summer on the Chrysalis label.*

*Produced by **Keith Forsey**, tracks set for inclusion are **'Love Child'**, **'Is All Of America Wild Like This?'**, **'Trouble With The Sweet Stuff'**, **'Prodigal Blues'**, **'Love Unchained'** and **Licence To Thrill'**.*

Idol is currently suing the News Of The World *newspaper over allegations that he behaved indecently at a muscular distrophy charity event in California in December.*

■ THE LEGENDARY blues 'n' boogie rockers **Savoy Brown** release a new album, **'Kings Of Boogie'**, on the GNP Crescendo label this month.

It features the following tracks:

Side One; **'Kings Of Boogie'**, **'Deep In My Heart'**, **'A Man Alone'**, **'No Win Love'**, **'Mean Business'**.

Side Two; **'Bad State Of Mind'**, **'Heartbreaks Make You Strong'**, **'Since You've Been Gone'**, **'Caught In The Saddle'**, **'All Burned Out'**, **'Until The Sky Fades Away'**.

It's a follow-up to last year's excellent **'Make Me Sweat'** LP.

■ THE NOISE International label releases a new compilation album, **'Doomsday News II'**, on March 28.

It features the following acts:

Side One (the progress side); **Coroner 'Hate, Fire, Blood'**, **Watchtower 'Dangerous Toy'**, **Midas Touch 'Aceldma – Terminal Breath'**, **Deathrow 'Machinery'**.

Side Two (heavy side); **Mordred 'The Artist'**, **Rage 'Mirror'**, **Vendetta 'War'**, **Mania 'Breakout'**.

The album will retail at the special price of £4.99. Noise are also planning a 70-minute compilation video featuring the likes of **Helloween**, **VoiVod**, **Celtic Frost** and **Kreator**, due for release in May.

■ **DAWN AFTER Dark** play a one-off show at **Camden Palace** March 21.

Beneath this headline

■ US ROCKERS **Tattoo** are holding a competition to find the best tattooed of their fans!

The 10 best, judged on 'originality and location', will win CDs of Tattoo's last album, **'Blood Red'**, released in the UK through Roadrunner.

Send your name/address/photo to: **Tattoo Contest, Metal Blade Records, 15456 Ventura Boulevard, Suite 311, Sherman Oaks, California 9140, USA.**

■ US THRASHERS **Sacrilege BC**, who release a new album **'Too Cool To Pray'** through GWR later this month, have lined up a June UK tour.

They play **Bradford Queens Hall** June 2, **Brighton Escape** 4, **Bristol Tropic** 5, **Birmingham Kaleidoscope** 6, **Liverpool Planet X** 7, **Wigan** (venue to be confirmed) 8, **Manchester Swinging Sporran** 9, **Fulham Greyhound** 10.

The band are currently on tour in the US.

■ GUITAR LEGEND **Jimmy Page** is to begin gathering material and enter pre-production for a new album in May.

The album, a follow-up to **'Outrider'**, has a projected release early in 1990 on the Geffen label.

Page may collaborate with outside writers on the project.

■ **RONNIE JAMES Dio** has recruited a new guitarist, but has not yet announced any details – like his name!

All we can tell you at the moment is that he's rumoured to be an unknown and youthful Englishman!

We'll keep you posted. . .

■ *BRAZILIAN THRASHERS* ***Sepultura*** *have completed work on their latest album, entitled* ***'Beneath The Remains'****, due for release on the Roadrunner label on April 10.*

Recorded in Rio De Janeiro and produced by ***Scott Burns****, the album features the following tracks:*

Side One; ***'Beneath The Remains'****,* ***'Mass Hypnosis'****,* ***'Inner Self'****,* ***'Lobotomy'****,* ***'Sarcastic Existence'****.*

Side Two; ***'Slaves Of Pain'****,* ***'Primitive Future'****,* ***'Hungry'****,* ***'Stronger Than Hate'****.*

■ **WOLFSBANE** HAVE made a couple of changes to their Spring UK tour. They've cancelled the show in **Billingham** April 19, and instead play **Middlesbrough Town Hall** 20.

■ US SINGER and guitarist **Adam Bomb** has lined up a couple of UK shows. He plays **Stoke BRSA Club** March 22 (supporting **Three Mile Smile**) and **London Marquee** 23 (supporting **Under Neath What**).

His band features **Last Of The Teenage Idols** bassist **Shuff** and **Soho Roses** drummer **Pat Panache** – both on temporary loan from their full-time bands for Adam's dates.

■ **THUNDERING HEARTS**, the band led by **Nashville Hipshake** and hailing from 'that one star bad ass state of Yorkshire', have lined up a couple of shows.

They play **Newcastle Upon Tyne Westgate** April 7, **Leeds Duchess Of York** 12 (supporting **Wolfsbane**).

The band have also re-pressed their debut single, **'Caught Red Handed'**, which is available, priced £2, from: **191 Queens Road, Ingrow, Keighley, West Yorkshire BD21 1AS.**

Thundering Hearts record a new demo, **'Crossing The Bourbon Line'**, for release in early April.

■ WHITE METAL band **Bloodgood** have replaced drummer **Mark Welling** with former **Watchman** sticksman **Kevin Whisler.**

The band begin work on their fifth album this Spring, due on the Frontline label in the Summer.

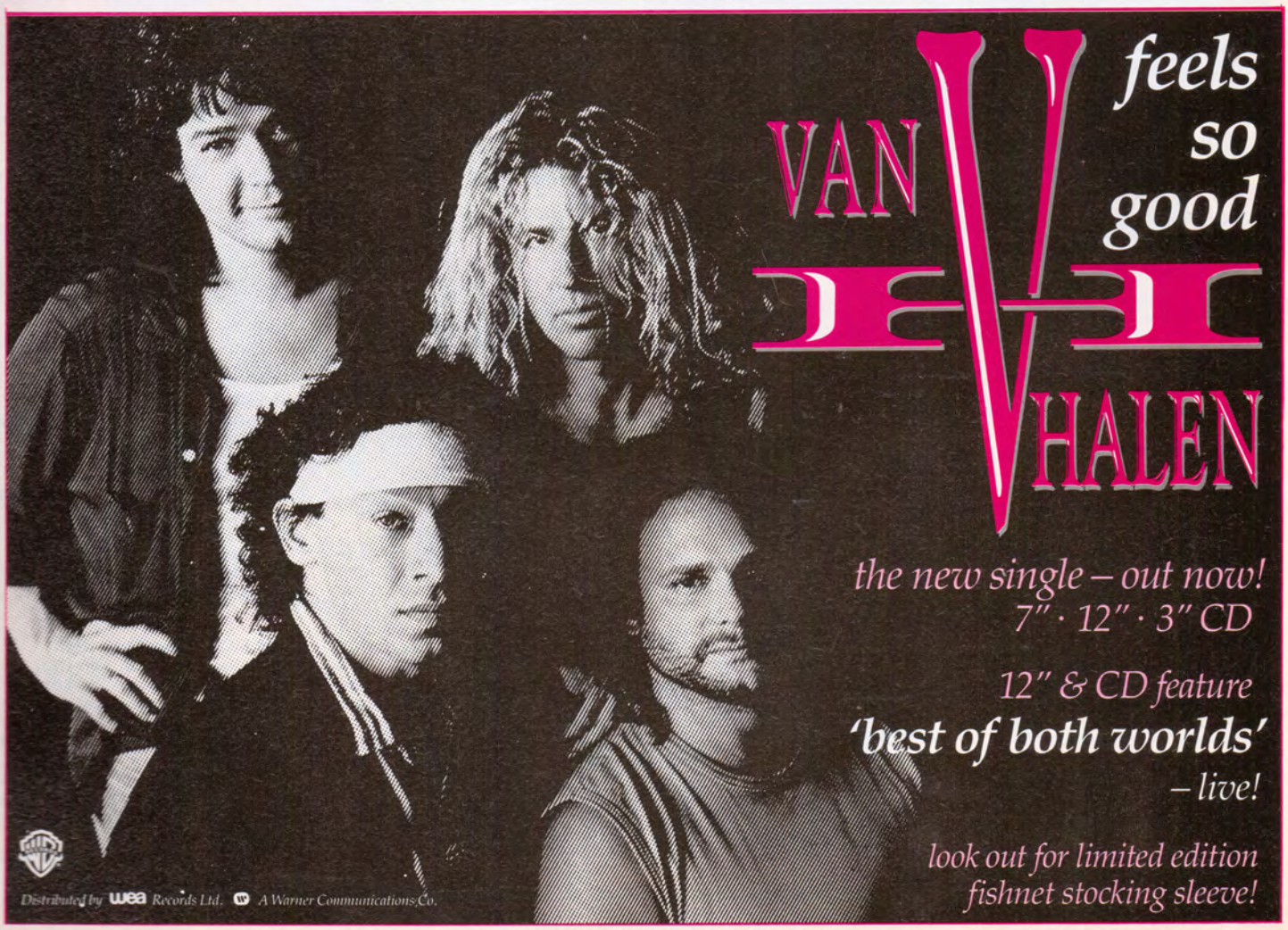
■ '60s SUPERSTARS **Jefferson Airplane** have reformed!

Original members **Grace Slick, Paul Kantner, Jorma Kaukonen** and **Jack Casady** are currently in the process of signing 'a major deal' and begin work on a new album this Spring with producer **Ron Nevison.**

The album is due in the Summer. Best known for their **'White Rabbit'** track and the **'Surrealistic Pillow'** LP, Airplane's last studio album was **'Long John Silver'**, released in 1972.

■ GUITARIST **DAVID Chastain** has recruited drummer **John Luke Hebert** to his touring band. He replaces **Les Sharp.**

Chastain has just completed production work on band vocalist **Leather**'s solo album, entitled **'Shock Waves'**, due out in May.



KOMMUNIKATION

Spit it out to **Kerrang!**, *Kommunikation, Spotlight Publications, Greater London House, Hampstead Road, London NW1 7QZ*

DORO: ve vill do better next year . . . or else!

DORO DISPLACED

ON LOOKING at the Sex Object (Female) poll, what did I see?
My beautiful Doro displaced, how can this be?
Now Lita Ford sits there with her nude photographs,
Lisa Dominique second, guys don't make me laugh!
Lorraine Lewis is happy to let it all hang out,
But Doro's the one to get the hots about.
With her Venusian smile, and Aryan style,
She defeats them all by a mile,
So come on lads, you know I am right,
Do a feature on Miss Pesch and I'll sleep happy – all right! **The Dundonian Dagger**

GUNNING FOR GLORY

I WOULD like to congratulate Axl, Duff, Slash, Steven and Izzy on walking away with this year's *Kerrang!* Readers' Poll. But why did bloody 'Eddie' get top Male Sex object (again!) when it should have been Duff? And why did Lars Ulrich get top drummer when it should have been Steven?

Well done anyway, lads. Now that we fans have proved we love you, when are you going to repay us with a full British tour (including Birmingham NEC please)? **GN'R's Original And Best Fan, DD**

PS A live video would be nice too.

IGNORANCE IS BLISS

OKAY, I know I'm ignorant, but who the heck is Eddie, this glorious person who was voted number one in the Male Sex Object category?

Also, how the hell did Slash get voted seventh in that same category, above Joe Elliott? The only thing that's recognisable about Slash is his mass of hair, whereas just looking at Joe makes my mouth water.

Alison Joy, where were you hiding with your 99 anonymous votes? (*I was banned!! AJ*) We Elliott freaks have to unite and get Sheffield's finest export since stainless steel right on top.

I met Joe Elliott after the Ian Hunter gig at the Dominion Theatre and he's a helluva guy. **Alison Joy's Alter Ego**

VOTES VILIFIED

AFTER THE BRIT Awards, I didn't think anything could be quite as bad. But your Readers' Poll came close.

I was surprised and extremely pleased to see my favourite band, Guns N' Roses, win Best Band, but it was a bigger surprise to see that they had retained the Best New Band award.

I read on . . . Bruce Dickinson, second best male singer? Why can't people realise that he is always out of tune and that his voice wavers? That placing is an insult to Robert Plant, Ian Gillan, David Coverdale and anybody else who can sing.

Slash best guitarist? Well, he's great and I'm sure he will someday reach the same level of ability as Steve Vai and Angus Young, but not yet.

The Count as fourth best keyboard player? That's a ridiculous choice, since anyone who knows anything about keyboard playing knows that Iron Maiden's keyboard parts are far from difficult to play.

Then Guns N' Roses surprise everybody again with 'Appetite . . .' appearing in the Best Album and Best Album Cover categories (by the way, 'Appetite For Destruction' won last year's album award, not Iron Maiden's 'Somewhere In Time'). 'Hysteria's appearance in the Album Cover poll was also a surprise.

What's the conclusion? You cannot have a poll for 1988 with albums from previous year featuring in the Top Tens. Perhaps this says something about MOST of your readers.

Also, people should try to get rid of the 'This is my favourite group and I'll put them down for everything' attitude; instead they should *think* about what they are voting for.

Better luck with next year's poll.

By the way, I was glad to see Thrash winning 'Biggest Bore' again. Perhaps *Kerrang!* will stop dishing out five-K reviews to every Thrash group going. **Mike Monroe's Saxophone**

A LETTER CONTAINING A CONFUSING JAPANESE NAME

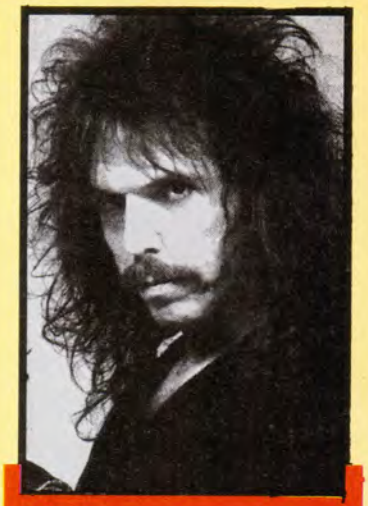
WITH REGARD to Chris Watts' review of Vow Wow at Oxford Polytechnic (ish 229) all I can say is, was your man at the same gig I was?

I was mere centimetres from Vow Wow's Rei Atsumi, and if Chris believes that the backing vocals were coming from a floppy disc, he needs his eyes tested.

Chris's comment about the band's music being trapped in unnecessary musicianship is surely a joke, coming as it does from a magazine that voted Iron Maiden's keyboard player (The Count) one of the best, whilst Rei Atsumi did not even appear!

I agree with Chris that Leatherwolf are a good, talented band, but could the fact that they get excellent album and live reviews and a two-page colour feature have anything to do with the fact that they are good looking and from Los Angeles, whereas the more talented Vow Wow reside in less glamorous Shepherd's Bush? I think it has.

For God's sake, *Kerrang!*, stop crawling up to every band from LA and give Vow Wow the credit they deserve. **Ugh, Concerned Reader**



WHY DO bands always hide their keyboard players?

Poor old 'Funky' Claude Schnell of Dio always appeared in the band photos, but onstage they hid him for years.

Vixen don't even admit to having a keyboard man on their album covers, but I spotted one when I saw them live.

Bands like these should take note from acts such as Bon Jovi and Europe, who don't feel embarrassed about keyboards and let the musician onstage, because its obvious that they use them anyhow. ***Simon Legg***

A pic of 'Crazy' Claude is reproduced above, and for your personal delectation, Simon. All right? – Ed

A LETTER CONTAINING TWO MORE CONFUSING JAPANESE NAMES

AFTER READING Paul Henderson's review of Vow Wow's new LP 'Helter Skelter' (ish 227) I had some reservations about buying it. But I did, and now have to criticise your comments on the band and their work.

Vow Wow are certainly not wasters. Genki Hitomi's exceptional voice fits in perfectly well with their sound, and Kyoji Yamamoto is an excellent guitarist

Henderson must have listened to this at face value and not in depth, because there are bits of the album that are very clever. **J Philips**

PRAISE AT LAST

I'M SICK of reading letters complaining about *Kerrang!*. I actually bought my first kopy of your hallowed mag just about Xmas time (ish 219) and have been, er, getting it regularly ever since.

I've ackshully been into HR/HM for the past coupla years kourtesy of Alan Robson's 'Hot And Heavy Express' on Metro Radio.

Quite simply, *K!* is a good read, a very good read. The best around, in fact. Great stuff, keep it up. **Geoff Millrun**

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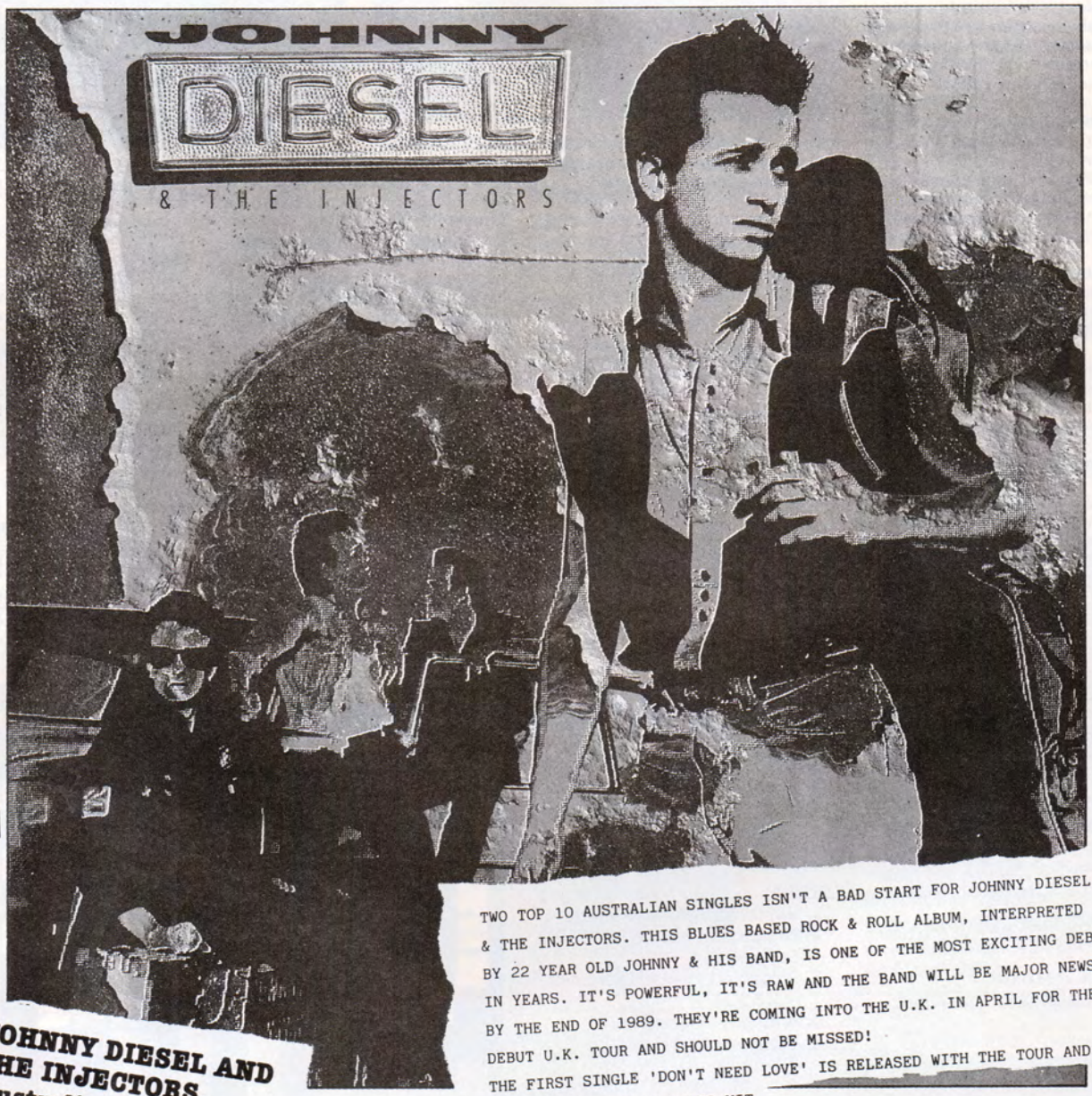

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THE WEEK IN METAL

Rockin' Retrospective by DEREK OLIVER

Pic Gus Stewart

'HANDSOME' DICK MANITOBA of the Dictators: disguising himself as Ian Hunter couldn't keep him out of transvestite trouble (1976)

1969
Number One in the British LP charts this week belongs to legendary power trio **Cream**. Titled '**Goodbye**' this is the group's last album and tops a career which began in 1966 with '**Fresh Cream**' and continued for two more albums including the double set '**Wheels Of Fire**'. 'Goodbye' produced one hit single, '**Badge**', a song co-written by guitarist **Eric Clapton** and **George Harrison**.

Deep Purple, still reeling from the success of their first single '**Hush**', play a gig in **Brighton** on March 22 for the princely sum of £150.

Five years later on the same day the band play **Dayton Arena**, Ohio for the considerably higher sum of 23,039 US dollars and 35 cents.

Purple are supported on the latter date by blues boogie kings **Savoy Brown**.

1971
Emerson Lake And Palmer record their third album, '**Pictures At An Exhibition**', live at **Newcastle City Hall** on March 26. Besides their interpretation of the title-track (a classical work by the Russian composer **Moussorgsky**), 'Pictures . . .' also includes a tongue-in-cheek rendering of '**Nutcracker Suite**', once a hit for **B Bumble And The Stingers**. It eventually becomes a minor hit for ELP in 1972.

1972
Mott The Hoople, after recording four poor selling albums for Island, decide that they have no future in their current format and decide to split up. However, like an avenging angel, theatrical rocker **David Bowie** comes to their rescue, implores them not to be so rash, and offers a specially written song titled '**All The Young Dudes**'. Hoople eventually record it with Bowie producing and ironically the song becomes a UK smash hit single and goes Top 40 in the US helping them to rescind their decision to quit.

1973
Led Zeppelin, in the middle of an intensive European tour, finally release their long-awaited fifth album '**Houses Of The Holy**' (apparently a romanticised term for their audiences and the halls which housed them). This is the first time Led Zeppelin have bothered to give an album a proper title and, although they had to wait a couple of months, the record eventually tops the charts in both America and the UK.

1974
Ten Years After, whose recording career had spanned seven years and a total of 11 albums, perform their last concert at the **Rainbow Theatre**, Finsbury Park, London. Band leader and guitarist **Alvin Lee** has already announced his decision to commence a solo career as **Alvin Lee & Co** and will release his debut album '**Rocket Fuel**' in 1978.

In the meantime, less than a year after he splits TYA, Lee is forced in April 1975 to re-assemble the original line-up and tour the US to fulfil contractual obligations!

1976
A charge of physical assault filed by the **Dictators** lead singer '**Handsome' Dick Manitoba** against transvestite punk rocker **Wayne County** is reduced to a misdemeanour by a New York Court on March 24. The charge stems from an incident at **CBGB's** a few weeks earlier, when County responded to Manitoba's taunts by smashing him in the neck with a microphone stand – fracturing his collarbone.

1977
After spending a decade being one of rock's most overlooked talents, **Bob Seger** gets his big break at the age of 33 when his 10th album '**Night Moves**' turns platinum on March 25. The record contains at least three Top 40 hit singles: the title-track, '**Mainstreet**' and '**Rock And Roll Never Forgets**' – a classic romp to be sure.

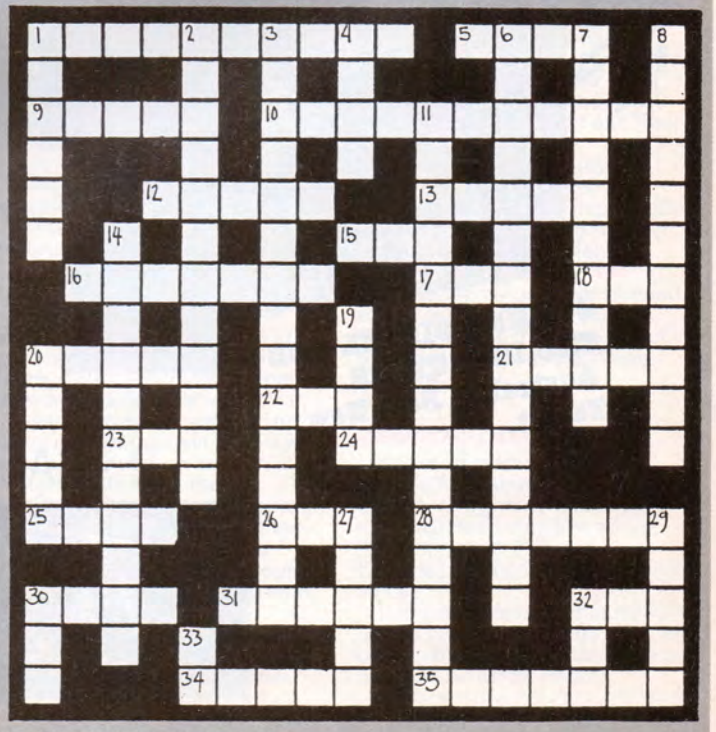
Foreigner, formed in New York by two Englishmen, guitarist **Mick Jones** (ex-**Spooky Tooth**) and **Ian McDonald** (ex-**King Crimson**), release their first single '**Feels Like The First Time**' on Atlantic taken from their eponymously-titled debut LP. The song becomes an instant American hit and establishes **Lou**

KERROSSWORD

by Sue Buckley

ACROSS
1. Welcome to their jungle (4.1.5)
5. Long or high for Van Halen (4)
9. Glover/Daltrey (5)
10. He's backless behind the sun (4.7)
12. Mötley Crüe do it at the devil (5)
13. Single Heart (5)
15. Yorkshire river for Henley (3)
16. Vio-lence's nightmare (7)
17. Band that started a race with the devil (3)
18. Geddes wielded one (3)
20. Saxon's wheels were made of this (5)
21. and 26. Final statement from Genesis (5.3)
22. Dave Lee's was scraped! (3)
23. How Nugent the axe man was described (3)
24. Power one for Maiden (5)
25. Star/Ranger (4)
26. See 21.
28. Supertramp classic (7)
30. Purple in hit parade EP scandal (4)
31. Metal for Molly (6)
32. Title for Holliday (3)
34. **7 down** committed a passionate one (5)
35. . . and she saw this guitar group at night! (7)

DOWN
1. Venue for Marillion's party (6)
2. **20 across**'s tribute to Deidre Barlow? (8.4)
3. Poison-ed medical request (4.2.3.3.3)
4. A Bloom-in' good 'un (4)
6. Where to find Hanoi Rocks (2.6.3.4)
7. She's all fired up (3.7)
8. Yes . . . his voice is high pitched (3.8)
11. Krokus have moved (6.2.7)
14. Jethro Tull's metallic creature (5.6)
19. According to Lizzy, they're back in town (4)
20. Spiñal Tap do this to the glove (5)
27. How did Paul Rodgers 'cut'? (5)
29. Get these off demanded the Leps (5)
30. River for Snider (3)
32. His eyes were evil (3)
33. Half a current band (1.1)



SOLUTION PAGE 46

Pic Mick Rock

IAN HUNTER: disguising himself as Robert Plant wasn't enough – it took a David Bowie song to revive Mott The Hoople (1972)

Pic Chris Walter/Photofeatures

ROBERT PLANT: disguising himself as Ian Hunter wearing a slashed-to-the-navel-kimono inspired a Led Zeppelin album title at last (1973)

Gramm as a premier rock vocalist and Mick Jones as a melodic composer revered by virtually every AOR act in the world.

1982
Girlschool announce the replacement for their recently departed bassist **Di 'Enid' Williams**. Her name is **Gil Weston** and, apparently, her previous credits include wearing fishnet stockings and playing stints with all-girl act the **Killjoys** and soulsters **Dexy's Midnight Runners**.

Make way too for the exit of **Cheap Trick** bassist **Peter Comita** who joined the band in 1980 as a replacement for **Tom Peterssen**. His successor is **Jon Brandt** who was once a member of Atlantic pop/rockers **Off Broadway** and is now in Phonogram act **Siren**.

1983
Rumour is running rife in the Metal world that **UFO** have finally reached the end of the road. Recently singer **Phil Mogg** collapsed onstage in Greece during a show, suffering from nervous exhaustion, a condition that had been developing for some time following years of relentless road work.

Although a string of further European dates have been cancelled it is confirmed that the band will play one more farewell tour of the UK before calling an end to the group.

In late '84, rested and keen to put the record straight, Mogg unveils a new UFO with a revised line-up and announces a full UK tour the following year.

1984
In the wake of guitarist **Brian Robertson**'s recent departure from **Motörhead**, long-standing drummer **'Philthy Animal' Taylor** also quits.

Apparently this is an amicable decision with Taylor expressing a desire to take up acting (!?) instead of drumming.

In the meantime, former **Saxon** sticksman **Pete Gill** joins the revamped 'Head line-up, now completed by guitarists **Phil Campbell** (ex-**Persian Risk**) and **Würzel**.

Ozzy Osbourne is forced to delay the British release of his latest single **'So Tired'** due to legal complications caused by the presence of drummer **Carmine Appice** (recently sacked from Ozzy's band for health reasons. Ozzy; "He was making me ill'!) playing on the two live tracks, **'Forever'** and **'Paranoid'**, on the B-side.

The single is rescheduled featuring two as yet undecided live tracks recorded recently in America with Ozzy's new drummer **Tommy Aldridge** (now in **Whitesnake**).

1985
Former **Led Zeppelin** bassist **John Paul Jones** issues the soundtrack to a **Michael Winner** film **'Scream For Help'** on Atlantic on March 22.

The LP, produced and arranged by Jones, features guest appearances from **Jimmy Page** on guitar and vocalists **Jon Anderson** and **Madeline Bell**.

1986
Disaster of the century! After weeks of speculation, **Steve Smith** (drums) and **Ross Valory** (bass) quit **Journey** due to musical differences.

According to keyboard player **Jonathan Cain**: "The band was close to breaking up in the studio. We all talked it over and **Neal (Schon)**, **Steve (Perry)** and I decided that it would be better for the three of us to stay together rather than break up . . .

"Steve Smith wants to play jazz and Ross was basically tired of the road".

Ha! Ha! By 1989 Smith had formed and toured extensively with **Vital Information** and Ross Valory is now a member of the **View** and has toured Europe as a member of a jazz rock band. Looks like Cain might have been hiding something.

British boogie band **Spider** part company with lead guitarist **Sniffa**.

The band were set to release their latest album **'Raise The Banner'** on PRT Records but the company collapsed just days before the record was to be issued.

1988
Mammoth announce their departure from Jive Records after disputes concerning their last single **'All The Days'** and their as yet unreleased debut album. These differences force Mammoth to adopt a low profile over the coming year until early 1989 when, somehow, the two parties patch up their grievances and the band once again confirm that they are firmly contracted to Jive.

BIRTHDAYS
Ross Valory, original bassist in **Journey**, born on March 22, 1942
Tony 'TS' McPhee, guitarist with the **Groundhogs**, born on March 22, 1942
Steven Tyler, singer with **Aerosmith**, born in Boston, Massachusetts on March 26, 1948
Fran Sheehan, bassist with **Boston**, born on March 26, 1948
Tony Banks, keyboard player with **Genesis**, born on March 27, 1951
Wally Stocker, guitarist with the **Babys**, born in London on March 27, 1954

Pic Andre Csillag

'HANDSOME' STEVEN TYLER of Aerosmith – seen here modelling one of Plant's old kimonos as a headscarf and Dick Manitoba's cast-off shades – celebrates his 41st birthday on March 26

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TOBY JEPSON of Little Angels: fan club fax

Pic A Bartholomew

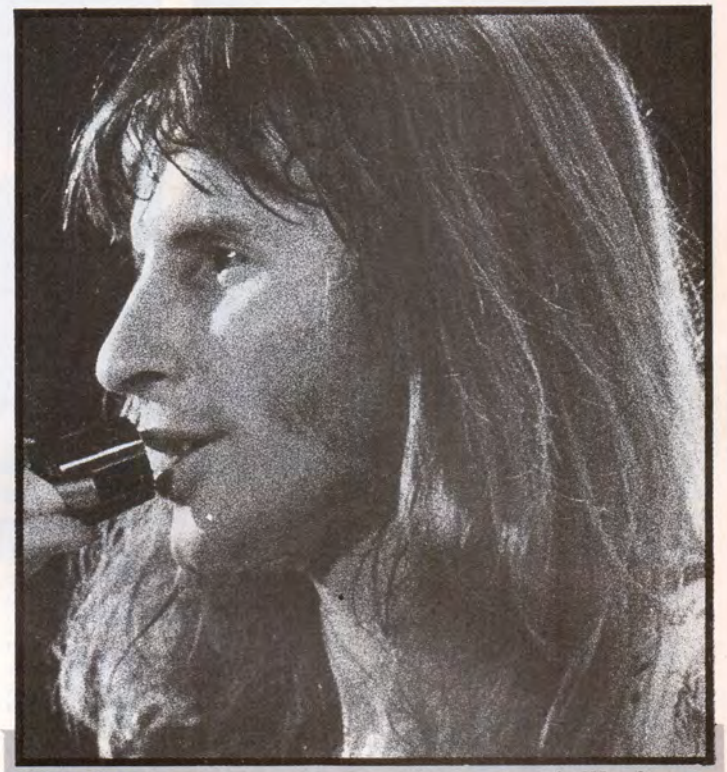
HAVE THAT wonderful band the Little Angels got a fan club? ***Archie Leach, Bristol***

Those luscious, lovable **Little Angels** (oh no, another alliteration attack!) do indeed have a fan club, and they plaster the information across their records – so who doesn't read sleeve notes, then! Anyway, the fan club address is : **LAFC, Cromwell House, 13 Ogleforth, York YO1 2JB**

I've had another query regarding these little scamps. A very concerned **Dyan Cannon**, also of Bristol (lotsa fans there, boys!), has written to ask why the song **'England Rocks'**, from the B-side of last year's **'Ninety In The Shade'** single, is **Ian Hunter**'s **'Cleveland Rocks'**, messed about with (as she puts it).

Well, Dyan, it goes like this: 'Cleveland Rocks' appeared on Ian's '79 LP **'You're Never Alone With A Schizophrenic'**.

However, this song itself is a re-write of an earlier song called **'England Rocks'** which came from the last days of **Mott The Hoople**, and appeared on Hunter's **'All American Alien Boy'** LP in '75. And *this* is the version that the Little Angels have covered.



PHIL MOGG serenades a packed crowd somewhere in Wood Green in '69 with the spaced-out chorus to that timeless UFO track 'The Coming Of Prince Kajaku'

I'M A recently converted rabid UFO fan, and was wondering if you could tell me anything about their pre-Chrysalis career? ***Frank Clarke, Leyton, London***

Well, UFO were formed in Wood Green, North London around '69, and made their first album in '71. This was 'UFO 1' and is not recognisable as the UFO we know and love. Although **Pete Way** (bass), **Phil Mogg** (vocals) and **Andy Parker** (drums) were all in the band, the guitarist was called **Mick Bolton**, and he was into playing spacey solos. The songwriting was also very loose and spacey – the band meandered around with almost *avant-garde* arrangements, floating, then bursting into speedy bits, then meandering again. They made a second album of this called **'Flying'**, also in '71. Both albums were on the Beacon label, which was a small indie.

Neither album sold well, although the band gathered a following in Germany, and they took off in a small way in Japan. I've also got the first two LPs listed in at least one reference book as appearing on Decca, although I've never seen one, and it's possible this refers to the German releases.

However, Japanese success meant that they got the chance to make a live album, called **'UFO Lands In Tokyo'** (wonder where that was recorded!) in '72. It has to be heard to be believed, as the band cover **'C'mon Everybody'**, as well as their own material! Anyway, this album was released in this country in the early '80s by another indie label, AKA, who also released 'UFO 1' and 'Flying'.

The albums are again deleted, but can be found in bargain bins everywhere! It's also possible to get the bulk of this material on the Castle Communications **'UFO Anthology'** double album.

In '72, Bolton left, and was briefly replaced by **Larry Wallis**, ex-**Blodwyn Pig**, and on his way to the **Pink Fairies**. He didn't record with the band.

In '74 they acquired guitarist **Michael Schenker** – the rest you know.

I'VE HEARD that albums on Vertigo that have the old spiral label design are valuable – all my old Sabs albums have this – are they worth a bit? ***Bob Robson, Ipswich***

The Vertigo label has become collectable due to the hardened collectors' interest in progressive rock, and a lot of the old spiral label Vertigo LPs were only initially pressed in multiples of 500, so flops like **Ben** and **Dr Z** are worth up to £150 on rarity value.

Sadly for you, Bob, **Black Sabbath** were a chart act, and so their Vertigo spiral LPs are worth comparatively little – only £8 each. If you've still got the poster that went with the first pressing of **'Masters Of Reality'**, that boosts its value up to £12. But the thing with the Sabs is that not only did the LPs sell, but they've also been re-released on the NEMS label over the years.

Mind you, if you've got a copy of Sabbath's first single, **'Evil Woman'** on Fontana, then this is worth £28, as it was released in January 1970, then rapidly withdrawn to appear on the new Vertigo label in March.

And look out for LPs that have that spiral label design – you never know!

FREE!

NEXT WEEK!

. . . the fifth in our series of six earth-shatterin', mind-blowin' and grubby-patch-of-bedroom-wallpaper-coverin' double-sided, full-colour posters! (Phew!)
As you've doubtless already sussed by now, the series features the acts YOU voted for in the Readers' Poll.
Next week it's the Top Drummer/ Best Female Singer sections and we've got Lars Ulrich/Dave Lombardo backed with Lita Ford lined up for ya!
That's five down, one to go!!
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DORO

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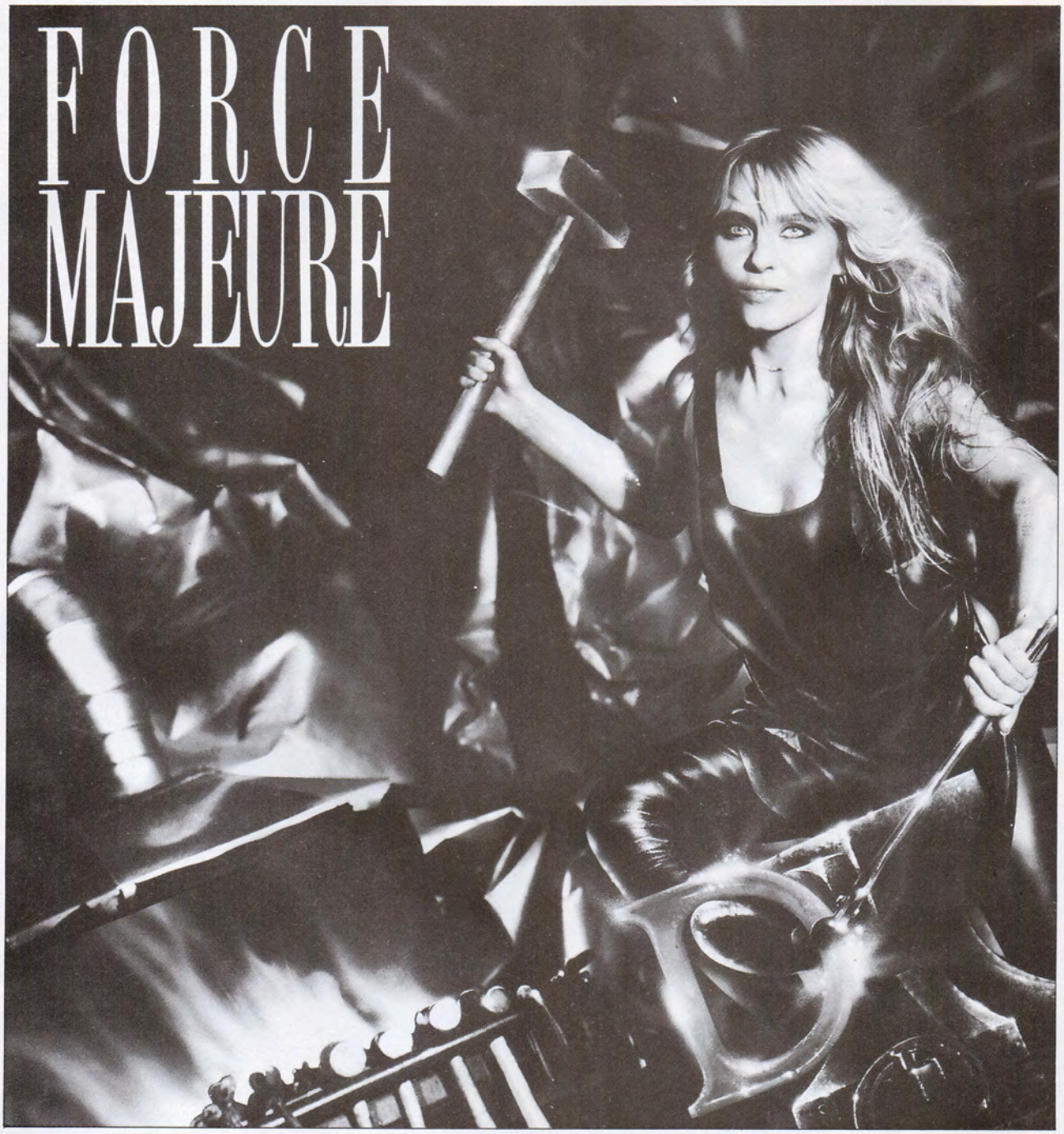

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THE STORY OF GUNS N' ROSES

Concluding our three-part profile of the Most Dangerous Band In The World, by MICK WALL. Episode three: Out of Rumbo studios and into the Hot 100

Pic Gene Ambo

W AXL ROSE

'I see you standing there,
You think you're so cool,
Why don't you just. . .
*F**k off!'*
*– **'It's So Easy'***

KNOWING THAT the release of their first single and album was still a good six months away, the band decided to bridge the gap while they were out of circulation recording in the studio by releasing a limited edition four-song live EP, which they entitled 'Live ?!★@ Like A Suicide' and released on their own Uzi Suicide label, through Geffen, in January 1987.

The record contained two original Gunners songs, 'Reckless' and 'Move To The City', plus two covers, 'Nice Boys Don't Play Rock 'N' Roll' by Rose Tattoo and 'Mama Kin' by Aerosmith.

It was recorded one hot and steamy night at a rathole in Los Angeles just days before they entered Rumbo Studios for the first time.

Reviewing it in *Kerrang!*, Xavier 'I Can Pick 'Em' Russell gave the EP four Ks and pronounced it in his inimitable style to be, '*The sleaziest record to come out of Smog Angeles since Mötley Crüe's 'Too Fast For Love'. . .*'

Five months later, 'It's So Easy', the band's first single, was released on the eve of their first live appearances here in Britain.

Derek Oliver, who reviewed the single in *Kerrang!*, professed an instant dislike for the song. *'It's all deep grunts and non-starter riffs,'* he wrote, the mad impetuous fool. But said he liked the B-side, 'Mr Brownstone'. Well you can't like absolutely *everything*, right Derek?

Meanwhile, over at the Marquee in London, the band were locked into a three-nighter, the first of which left Xavier Russell deeply unimpressed, and the third of which had other *K!* scribes frothing at the mouth and reaching for the Thesaurus in a frenzy to find new adjectives to lavish on their live performance.

"I loved coming to London and playing those dates at the Marquee," Slash told me later. "We just tore into it. And doing three nights there meant getting to hang out in London a little bit, which was cool.

"Actually, I was quite ill at the time, coming down with the 'flu,

Pic Neil Zlozower

IZZY STRADLIN' and SLASH

Pic Gene Ambo

DUFF McKAGAN

but I was so up on the whole deal of actually being there playing in London, I just ignored it and carried on getting wasted and running around having a good time . . ."

A month later, the first Guns N' Roses album, 'Appetite For Destruction', was released and the world became a better place for it.

Howard Johnson knew what he was talking about when he gave 'Appetite For Destruction' five big Ks in *Kerrang!* and acclaimed it as a classic of its time.

'*Start licking those lips, sleaze pleazers,*' wrote Hojo, '*for rock 'n' roll is being most definitely wrestled from the hands of the bland, the jaded, the tired, the worn, and thrust back into the hands of the real raunch rebels.*'

And there was more: '*It's not pretty, but then again life ain't pretty and it's the X-rated stuff that seems curiously appealing . . .*'.

The 12 songs on 'Appetite For Destruction' run the gamut of topics closest to Axl's grimy little heart – fear, isolation, sex as violence, sex as death, sex as love, sex as s.e.x.

'Welcome To The Jungle' was about being a smalltown boy arriving in the big city – in this instance LA, but all big cities are equally applicable – for the very first time and about what he finds there.

'Mr Brownstone' was about what it's like to be a heroin addict: '*I used to do a little but a little wouldn't do it,*' bawls Axl, '*So the little got more and more . . .*'

Axl had watched first Izzy and then Slash succumb for months at a time to the deadly junk; and he'd see them then have to fight to kick it in time for recording to begin on the album.

Also, from having dabbled somewhat with the substance himself, albeit with more discretion than his guitarists, Axl spoke from first hand experience.

'Out Ta Get Me' was inspired by Axl's days in correction homes and time spent in weekend jailhouses in Indiana.

'My Michelle' was a true story about a friend still close to the band.

"I met her when I was 13," Axl confessed in an interview with *Blast* in 1988.

"I went out with her later on, and we ran into a hassle and I wrote this song. But it was basically the truth and it says some nice stuff . . .

"We have countless friends that were very, very close friends who got messed up in some way. The girl 'Rocket Queen' was written about, for example, her life is history," he went on.

"I mean, she's alive but there's not much left to it. I have been in LA for the last seven years and I lost five or six friends that I hung out with every day. It's a very sad thing . . ."

'*Your daddy works in porno,*
Now that mommy's not around,
She used to love her heroin,
But now she's underground . . .'
– **'My Michelle'**

IN JULY '87, Guns N' Roses set out on the road in America to promote their album supporting the Cult.

"It was a good tour for us," Slash told me. "Both bands got on real well together, and they were nicer to us than most headlining bands are expected to be.

"It was a good start."

In August the band ran into trouble in Britain over the 'controversial nature' of the sleeve to 'Appetite For Destruction'.

Said cover depicts what appears to be some sort of rape scene involving a robot in a dirty brown coat and a human female with her knickers around her ankles and one breast exposed, the expression on her face aghast.

WH Smith placed an outright ban on the album being stocked in any of their stores, and the Virgin Megastores refused to allow a window display. In America, where the album was brought out with an entirely different cover – contact sheets of on and off stage poses – there had been no such trouble. A quick compromise was made in the UK and the album was made available in both covers, thus allowing the record back on to the shelves at Smiths and into the windows of Virgin.

In September, the Gunners had planned to return to Britain for a proper tour as guests of Aerosmith. However, Tyler and the boys pulled out at the 11th hour.

GN'R thought about it and decided what the hell, they would headline their own tour of Britain, and new plans were laid to bring Guns N' Roses over, on a package with fellow LA rabble rousers Faster Pussycat, for a five-night run at select theatres and concert halls in Britain.

I caught the tour in Manchester at the Apollo, and again on the last night at the Hammersmith Odeon in London. Because of deadlines, I reviewed the Manchester show for *Kerrang!* and heaped barrel loads of praise on their performance, but it was the London show that really did it to me.

Just watching them bring down the hammer on 'Rocket Queen', Slash riding that Les Paul like a hot rod, Axl swaying like a cobra behind the mike, the rest of the band leaning like scarecrows into the beat, it was obvious to me and the rest of the Hammy O that we were staring eyeball-to-eyeball with HISTORY IN THE MAKING and we drank it all in with a swoon.

'Welcome To The Jungle' had been released as the band's second single prior to their arrival in the UK in October '87.

KONTINUEZ OVER

GUNS N' ROSES

FROM PREVIOUZ PAGE

It came backed with a scorchin', snaggle-toothed version of hoary old AC/DC's 'Whole Lotta Rosie', recorded live at the Marquee on a mobile unit by British producer Vic Maile, later mixed down in the studio in LA by Mike Clink.

A video had been shot in LA to accompany the 'Welcome To The Jungle' single. Arlett Vereecke – a journalist and independent PR for GN'R who had been hired by band manager Alan Niven the previous Summer – recalls being at the video shoot and being, "Totally, but *totally* bowled over with Axl's performance.

"I watched him work and I thought, 'My God, this kid's a star!'. The last time I'd been struck by a rock 'n' roll singer had been by Dave Lee Roth in the early days of Van Halen. It produced the same kind of shock.

"After that, everyone I met I told, 'Guns N' Roses are gonna sell a million copies of this album, you wait and see!'."

In November, the Gunners got their biggest break yet when Whitesnake dropped out of the support slot on the Mötley Crüe US tour in order to begin headlining their own tour there, and Mötley offered the gig to Guns N' Roses.

"That was the craziest tour we'd ever been on," said Slash afterwards, in something of an understatement.

Rumour has it that both bands were constantly trying to outdo each other in the party-hearty stakes.

Steven Adler broke his fist in a bar-room brawl and was replaced for the remainder of the dates by Cinderella drummer Fred Coury. In New York, the band had Dave Mustaine of Megadeth thrown off the stage after Mustaine had walked on unannounced with a guitar in his hand, when the band played a one-off headline date at the Ritz.

"We didn't know who he was," explained Slash afterwards. "We just thought it was some weirdo out of the crowd."

At the end of the tour, rumour has it that Nikki Sixx suffered a heroin overdose and Mötley Crüe were forced to cancel a British tour.

Meantime, 'Appetite For Destruction' had finally cracked the *Billboard* Hot 100 and was headed like a rocket for the Top 40.

Much more of this, said Alan Niven, and they might even have a gold record on their hands . . .

'I'm on the Nighttrain,
I love that stuff,
I'm on the Nighttrain,
I can never get enough,
I'm on the Nighttrain,
Never to return . . .'
– **'Nighttrain'**

THE MOMENTUM really began to gather force, however, as 1988 got into its stride.

By the time the band were out headlining theatres in America with Zodiac Mindwarp in tow on the bill, 'Appetite . . .' had already gone gold (over 500,000 US sales) and was looking more and more like it was on its way to platinum.

"It was weird watching it go up the charts," said Slash. "I used to get sent the charts every week – and every week it seemed to climb a little higher. At first we couldn't believe we'd even made the 100. Then it was wow, we've made the Top 40! Now we're waiting to see if it goes Top 20 . . ."

He wouldn't have to wait too long.

By the time Guns N' Roses had joined up with Iron Maiden for their Summer jaunt across the American arenas, 'Sweet Child O' Mine' had been released as the band's third single and the album had broken the million mark and stood poised to creep into the US Top 10.

As the Maiden tour worked its way down the West Coast, the video for 'Sweet Child . . .' began to pick up heavy rotation on MTV and the band found themselves with a hit single on their hands.

Despite the fact that they were forced to cut short their Californian stint with Maiden – Axl lost his voice and was ordered by his doctors to take to his bed and rest his voice completely for three weeks – the dam had already burst for Guns N' Roses as 'Sweet Child . . .' slugged it out to the Number One spot in the US charts, followed hard on its heels by the album which eventually made it to Number One, 13 months after its release and already three million copies into the bargain!

The rest, as they say, is *histoire*, my little mascara snakes . . .

'Take me back to the Paradise City,
Where the grass is green,
And the girls are pretty,
Oh Lord, won't ya please
Take me home . . .'
– **'Paradise City'**

THE LAST six months have been well documented in these pages already and should still be fresh enough in your minds for me not to have to go into another blow-by-blow account here: they toured America with Aerosmith and earned the plaudit Double Bill Of The Year; they played at Donington and two kids were killed in the rush during their set; recently they released 'Lies! The Sex, The Drugs, The Violence, The Shocking Truth', or 'GN'R Lies' if you prefer, though I always liked the original title best. And if you haven't been playing that to death lately then I don't know what you think you've been doing.

And now . . . Well, now they're supposed to be in the rehearsal studio in LA writing new material for their second full studio album.

'Appetite For Destruction' has sold nearly eight million copies in America, and a further 250,000 in Britain alone. Last month, Guns N' Roses became the first band this decade to have two releases – 'Appetite . . .' and '. . . Lies' – in the US Top Five album charts at the same time.

And just three weeks ago they swept the *Kerrang!* readers' poll!

Where the Most Dangerous Band In The World go from here is anybody's guess.

They're the kind of band that attract rumours all the time. Slash has got AIDS, Axl is dead, Steven's become a nuclear physicist . . .

Watch out soon for an exclusive interview with Slash . . . live like a suicide from LA.

Sordid details fol-low-ing . . .

With thanx to Arlett Vereecke for invaluable additional material.

GUNS N' ROSES: "It was weird watching 'Appetite For Destruction' go up the charts . . . at first we couldn't believe we'd even made the 100" – SLASH

Pic Robert John

"It'll be alright on the night."

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FORCE IT

British bands play heavy rock better than anyone – and London-based five-piece TOUR DE FORCE are the livin', breathin' proof, sez dandruff-encrusted ALISON JOY . . .

IF LOU TAYLOR didn't exist, then Luke Skywalker would have to be lead vocalist for Tour De Force. Why? Cos The Force is with him. . .

Confused? Well panic not, cos the *K!*'s very own answer to Princess Leia (that's me, dearie) is here to explain.

Tour De Force are a London-based five-piece currently causing a bit of a stir (well, more like a Kenwood food mixer on overdrive, actually) on the live front here in the cruisin' capital.

Like bumblebees 'round a honey pot, chaps an' chapesses are flooding to TDF shows like Des O'Connor was on all four telly channels and it was their only escape.

And that is why I find myself in Wardour Street's notorious boozer/loozer joint, The Ship, surrounded by four of the five members of TDF. Rob 'The Bass' Duffy is absent, presumably adding another Japanese girl to his harem. All present, correct an' getting the rounds in are beans on toast-worshipping vocalist Lou Taylor, guitarists 'French' Fred Avesque and Andy Warnock, and drummer Gary 'HD' Burfoot.

So what's all this about 'The Force'? What is it? An', more to the point in these disease-strewn days, is it catching? Will I need to see my doctor in 24 hours? They laugh, then Lou explains:

"We've all got the Force. It's a friendly, close-knit feeling in the band. It's a bit of a piss-take as well though," he grins, nose vanishing into a pint glass.

It could have been The Force that dragged Lou down from his native South Shields environs for another crack at this music business game. Fred takes the reins:

"We've been kicking around as a band since November '87," he explains in excellent English, "but we never rehearsed, had no singer, and it was a bit of a joke – like the drummer at the time! Anyway, Gary came down to where I work one day; he was looking for a band, we were looking for a drummer – bingo!

"Things got better then, we rehearsed, the songs were good, we just needed a singer. I knew Lou from his reputation (besides being a member of both Saracen and Persian Risk, he was also frontman for Blind Fury, who put out one LP on Roadrunner, and toured the Continent extensively), so I called him and asked him to come down to rehearsals and listen to us."

"I'D GIVEN up, really," confesses our Mr Taylor. "I've been linked with a lot of big names, got close, then been pipped to the post at the last minute. So it was a miracle for them to actually *get* me to rehearsals. Actually, I just wanted to know how a Frenchman ran a band! But *something* got me out of the pit and down here. . . "

Frontman in place, they were jolted into reality when Chariot offered them the support slot at one of their Marquee shows. A set was pulled together very quickly and TDF took to the legendary boards – gaining a rave Wiggy Reynolds review in the process.

More gigs followed – including stints with Shy and Chrome Molly – and with the band now sporting a respectable number of dedicated followers, a first headline shot on the Charing Cross stage surely can't be far away.

"Yeah, there's a few people come to see us who know us from one place or another," agrees Fred. "They seem to come back again and again, so it's really good for a band who're just a year old."

"I don't know what it is that we've got," wonders Lou, "probably that we're appealing to the very roots of what people like. Y'know, like if you put Dokken on at a party, everyone goes, 'Yeah, that's good', but if you put an old Thin Lizzy record on or something then there's dandruff everywhere!"

TOUR DE FORCE *do* have a very rootsy element to them. Very British too, yet it's a Britishness without the crassness, repetitiveness or lack of finesse so often sadly associated with our home-grown bands.

It's a brand of pure hard rock (no fancy labels) that any *K!* reader will instantly recognise and identify with. It's got that rare across the board appeal – it don't matter if you're into Coroner or Foreigner, The Force could be with you. . . Fred has a theory:

"When we set this band up, I had a really good look at the market, and I realised that no-one had come out of the UK in about five years, and I think it's because all our bands are trying to sound American. They forget bands like Maiden, Lizzy and Saxon. We feel very British – well, apart form me!" laughs Fred, putting on his onions and beret for a minute.

"But British bands play heavy rock better than anyone! What we're trying to do is combine that with the things the Americans do best, like sound and technique."

"Our idea is to have a *show*, a complete thing," butts in Lou in a similar vein. "We rehearse and rehearse and rehearse to get as good and as perfect as possible, but when it comes to the show *anything* can happen, because we're very unpredictable and quite often we, er, make it up as we go along! We want people to enjoy the music, the show, really get into the spirit of the thing."

THE MAN speaks the truth; anyone who's witnessed the Force live will testify to their constant grinning, good nature and friendly audience harrassment.

It's fun rock; there's no po-faced 'serious' musos givin' it 'Ooh, get yer hands off me wah-wah', just five guys havin' a good time and making damn sure the audience do the same.

Fred: "We're not Thrash, we're not Glam, we're not AOR, we're. . . "

". . . the Force," finishes Lou for him, smiling.

Right. Can you feel it?

TOUR DE FORCE: "We feel very British"

Pic David Willis

SINGLEZ

Reviewed by PHIL WILDING

WRATHCHILD: '(Na Na) Nukklear Rokket' (FM/Revolver)
Huge, grooving, lip-smacking, spiky-fringed Ramones mania. This kicks is like an irate mule with a bad attitude and keeps on kicking until your walls of resistance snap like extremely cheap bits of wood. Honestly. I held no hope whatsoever that these scuzzy mothers could climb back up the heap, and I am still not fully convinced, but, ooh, I do like this in a very big way. Someone pass me that rocket fuel and some ice and one of those little umbrella things.

T'PAU: 'Only The Lonely' (Siren)
And I thought it was old Roy Orbi-baby whacking his vibrato (barely suppressed hoot) up a full notch. Enough, this is a supposed 'Guitar Mix'. . . the things that people say to sell a record. I looked all over the thing and there wasn't even a sniff of a Fender, a glimpse of a Gibson. I'm confused as to what T'Pau really want to be these days. Alas, I believe they feel much the same way. Simply nothing in it.

GLORIOUS BANKROBBERS: 'Dynamite Sex Doze' (Planet)
This crawls on its guts, is wrapped in dirty leather and leaves a trail of good, honest slime behind it. This is genuine sleaze in packed trousers. As my deputy editor once said; "Um". Precisely.

RAGING SAINT: 'I Want Your Love' (ARS)
Texas boys with the bit between their teeth, not Hardcore, not rock 'n' roll, but a jagged edge somewhere in between. They rip it up and lay it down in the finest of manners, and I have to admit a certain liking for Metal of this texture. The production is a wee bit twee and, it has to be said, they look fairly naff on the press pics, but let's be honest here or there; this is promising. Send me another, do.

CIRCUS: 'Circus EP' (Circus)
Ker-rist! This shows some more of that promise stuff you keep reading about. They're from up North somewhere, but we shouldn't hold that against them – jesting, just jesting! – but out of the three on display here, 'Streets Of Shame' is probably the one. I don't know why these people don't just release singles and be done with it. Almost happening.

THE PURSUIT OF HAPPINESS: 'I'm An Adult Now' (Chrysalis)
Now this is *very* happening. Oddball, screwtop, zany agents with a sense of the absurd and a twisted sense of humour that has already thrown Geoff 'Boy Oh Boy' Barton into a little dance of happiness. Minces like a pro. And it's not difficult to get off on this little mother; it's different, far from safe and will drag you in mumbling that you're not at all sure where you're going. I would say that this is the smartest move that Chrysalis have made since the, uh, just about since really.

LADY LUCK: 'Hammer To The Heart EP' (Hammer)
Attractive, but a little obvious. How do you imagine a band who write songs called 'All In The Name Of Rock' and 'Don't You Wait' would sound? Well, you'd be exactly right; I need bands that aren't afraid to try something new, to go out and frighten your mothers in the street. No one really needs another British band who would like very much to be cruising down some smoggy boulevard on a lazy Sunday. Please take pride in yourselves and insert some adventure or you simply aren't going to survive. Sorry.

WILD PUSSY: 'Mechanarchy' (Metallion)
Now these frighten and excite me. Live they look more than keen to kill, and on record, which really hasn't captured their demonic live sound, they still manage to convey a sense of nastiness and things that should not be lurking in dark corners. Lyrically inspired and built on a sound that begs comparison to Metallica and Queensrÿche, if those two had a bastard child then you could be staring at it here. New, fresh and headed, I'm sure, for much bigger things.

PS The singer – John Blood – looks like God suffering from particularly bad piles, but is, I'm assured, as sweet as a puppy dog. Good.

WRATHCHILD

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FOR WHOM THE BELL TULLS (2)

In the second part of our special feecher on Grammy loozers extraordinaire METALLICA, STEFFAN CHIRAZI probes the conception and production of the 'One' single and video, yet insists the band are still 'the greasy fux they've always been'. LARS 'No Penis Shaped Records, Please' ULRICH's armpits finally stop sweating

BEFORE ALL this post-midnight chatter about 'penis-shaped discs' and losing the Grammy came about, it's worth noting that I was introduced to the pilot of the much-mentioned small plane, Brian.

"We got him really drunk one night (*when he wasn't flying of bloody course – SC*) and he had a f**kin' roaring time," enthuses Lars Ulrich. "He was throwing food at the dressing room wall, throwing beer around – I don't think he'd ever done that before."

I would have to say that Brian is a very safe pilot with a highly admirable tolerance for Ulrich's loud and enthusiastic tonsils, choosing to tactfully blow off the man with some choice moves. Who else but Ulrich would offer the pilot a disgustingly sour and foul Danish liquorice sweet just before taking off! Instead of arguing, our man Brian gladly accepted, thanked Ulrich and deposited said foul sweet in his pocket to be used only for people worthy of a nasty practical joke.

Indeed, no-one ever really points this out but the interaction between Metallica and their tour staff is probably one enormous reason as to why things run so smoothly and why the band can afford to stay out for longer than the average tour.

Tour manager Bobby Schneider, sound man 'Big Bag' Mick, guitar tech Andy Battye and drum-doc Flemming Larsen have been with Metallica for a good five years now and all are ready and able for the little whines and moans as well as the legitimate complaints.

Furthermore, the added tour staff have nearly all worked with Metallica in the past including assistant tour manager and unfathomably patient Tony Smith, guitar tech Danny and the highly experienced element of cool and sassy accountant Tony Di Cioccio.

That doesn't even mention the other 30-odd staff. But if it seems a bit strange reading about these people, stop and consider this. When you deal with Metallica on tour you don't just deal with the band in a small room.

You deal with all these people, and it is because of this intimate relationship that Metallica can tour for 17 months. Believe it, after 10 months if you don't get on things fall apart.

Indeed, people like Tony can often be a gift from heaven even at 3 am when, with bars shut and room service dormant unless hassled, there is need for one more drink. Tony always has one stashed somewhere so as the interview may continue . . . it's all professional of course.

Sooo, with drinks re-topped and yet another pot of tea awaiting decimation, Ulrich's armpits stop sweating, his mind abruptly stops dreaming 'two million now, four next Wint . . .' and the Grammys comes back up. Jeesus, the shock, the horror! The membership puts them up and then kicks them full on in the face . . .

Pic Ross Halfin

THE METALLISHOW: a brand new poster coming soon

"I THINK you're slightly over-emphasising the whole thing. Let's understand one point, the whole Grammy thing is the NARASS organisation. This is made up of 4,000 members who have to pick for every category. Now, they have been heavily criticised in the past for not being in touch with what's going on, so this year they go out and form the hard rock/HM category, obviously to be in touch with the success of GN'R, Whitesnake, Leppard and so on.

"So I think you're being a bit one-sided when you suggest that we got this huge kick in the ass from everyone. We got invited to appear on the show, were one of the nominees and I really don't think people knew what the result would be.

"Now, some three weeks before the awards all those who are 'in touch', the critics, the day-to-day involved people, assumed that Metallica would walk away with the award. It's easy for the 'in touch' people to think that, but remember that most of the academy who vote for the f**king nominees are in the age group of 40 to 60, and are very much less in tune with what goes on in the music scene."

Which means that the vote was given on the strength of name-recognition and that in 1995 Metallica might win it! But why make the hoo-ha about a 'New Metal Category' and then show your old arse so bloody much? Shed some light on that please, Ulrich.

"We were told by the people who run this thing that it always takes a couple of years for the academy to focus in on what a new category is all about – they've had this all before with strange nominees and winners in those specific fields. I think the real victory was playing live and being part of the televised telecast. The visual and audio aspects of that will stick far longer than all the who won or lost business. People will remember the song, and in the end who walks off with a gold-plated gramophone really isn't important.

"Jethro Tull is being thought of as such a weird choice that in weeks to come it'll be seen as the time when they really had a chance to have a finger on their pulse but in the end stuck it up their ass. It is the first time that a lot of people have seen a Heavy Metal type band on a show like this and it showed those who have painted these misconceptions of HM in their minds that they were wrong.

"I think a lot of people probably thought there'd be satanic cross-burning and ritual sacrificing! The ignorant people in middle-class America who have these weird views saw otherwise. We also managed to represent in five minutes what the Metallica thing is all about, to those who don't know, from the subdued bits to the heavy parts.

"From that point of view it was a great thing for us. Of course I'd be lying if I didn't tell you we were disappointed, human nature is that you'd rather win than lose, but Jethro Tull walking away with it maybe makes a huge mockery of the intentions of the event."

THERE IS immediate validation of potentially increased sales here in the US. 'One' has shot to 41 in the singles chart and looks like climbing higher . . . all since the TV spot. But looking at that very situation further, isn't it scary to see that radio and TV really do count when it comes to selling the big one?

Is it difficult to reconcile with themselves the fact that Metallica have enjoyed massive sales boosts from the very mediums they've always steered clear of?

"It's not difficult at all because we've always done our thing. We do things the way we wanna do them, it's not easy to cling onto immediately so people have to open up to us as opposed to expecting us to change for them.

"People really end up having to change for us, it's just that the tastes and chances to see Metallica are now greater. But the concept behind it hasn't really changed; if you like us, cool, if you don't, fine. Whatever."

How big a difference to an already huge profile can the release of 'One' the single and video make in Europe?

"Well it's not easy to answer that question as I haven't really looked at it like that. We like to release shit on a global basis instead of just, 'Oh, this is for America only' or whatever. In Europe the concept of releasing several versions and having all these B-sides is common whereas in America it doesn't count. So in that sense it'll be different in Europe."

Detail the various pieces of Metallijunk kids can expect, please Lars.

"We've always tried to be very careful on the formating and stuff, not wanting to cash in on the penis-shaped disc and f**king seven different shades of red and all that. But we recorded a show in Dallas recently, which was actually our first real attempt to record a whole show, and we thought a lot of the stuff came out real well.

"Instead of doing the 47th Diamond Head/Budgie cover,

KONTINUEZ PAGE 20

LARS ULRICH: "A lotta kids are gonna hear about the new Metallica video and expect to see us rage. It's not like that . . ."

Pix Ross Halfin

METALLICA (from left): Lars Ulrich, Jason Newsted, Kirk Hammett, James Hetfield

TULLS
FROM PAGE 18

we thought we'd throw a couple of live tracks in people's faces. James and I went in to mix the stuff – as the cliché says, no overdubs; we just wanted to get the levels all happening – it's actually the best live stuff we've ever heard.

"INSTEAD OF putting out different formats with all the same stuff on, we're actually gonna put different B-sides on the three-odd formats that'll be available so as more material gets out there. You'll have your basic seven-inch with one live song, your 12-inch with two different live songs on – we haven't decided what goes where yet, but we're choosing from 'Seek And Destroy', 'For Whom The Bell Tolls' and 'Creeping Death'.

"What we've also done, which I believe is actually a first, is we've got the demo version of 'One' which we recorded in my garage back in the Fall of '87 just after we'd written the song, just because we think it's funny to hear what the song is and what it's become on record. That'll be on one of the formats too. I think kids will find it humorous to hear not all the lyrics and solos together, it's pretty initial but the vibe is still very strong.

"I think there'll also be a couple of brand new live posters of the stage show, not any recycled stuff from the tour book or stuff that's been out before – it's all pretty recent shit from America.

"We're trying not to overdo it, but we don't want to make it a silly cash-in job or what have you."

God, isn't it disgusting to think that these goody-goodies are gonna give you, for your three-odd quid a poster, a single and a couple of new live releases as well as a colour sleeve?

And, as well as the single you will also have the chance to see the video. Yes, the video for 'One', with the footage from the 'Johnny Got His Gun' film and the choice pieces of dialogue to illustrate the true and lasting implications of war. As well as the power of the song. The combination of all these elements has indeed provided us with a starkly unique, blunt, often brutal and certainly thoughtful piece of film.

Whenever I see it on MTV, it is invariably followed by some piece of stupid, lame, clichéd garbage with some ugly sort flashing wares all over the lens, which just goes to show how grateful we should all be for a video that doesn't insult our intelligence.

Pic Ross Halfin

JASON NEWSTED: skulls out!

TO TALK about the whole damn thing in detail, I give you Lars Ulrich once more.

"I think that over the course of considering a video, we became aware that there was an underground version of the movie in existence directed by old Dalton (Trumbo, author of book) that really wasn't a huge hit. Came out in '71 actually.

"The challenges of trying to come up with a unique video concept, and avoiding the promotional video were strong. When you do avoid something for that long it can become fun to challenge yourself into creating something on your own terms and all that. So back in September when we watched the film on tour in Germany or somewhere like that, the two slowly started to come together.

"I think we must give credit to Peter (Mensch), and Cliff (Burnstein – the band's managers) for bringing the film to our attention and suggesting that it could work somehow in a general view. But the focus became attempting to have a video with a strong storyline to it as opposed to just us running around with lights and ramps and shit. It just seemed that when it was time to do something we had to try and come up with something so radically different.

"There were a lot of ideas that came about, for example never showing our faces in it, just our bodies. But anyway, we decided to actually perform the song in as subtle and minimal a fashion as possible. When we were in LA last December playing Long Beach Arena we went down to an old warehouse and shot the thing. We used a video photographer who has worked on such 'heavy stuff' as U2, Sting, Peter Gabriel . . ."

What's his name?

"Hahaha, uhhh, Bill. Bill something. Anyway, it came out very moody and we managed to avoid the bright lights shit. So then we decided to inter-cut the movie to this subtle live footage and not lose the storyline. The idea behind it was that being our first entry into the video world, if it was not what we wanted to see we'd throw it in the garbage can and that'd be it.

Pic Ross Halfin

JAMES HETFIELD: whatever happened to that youthful, Robert Sweet-style charm?

"But pretty early on we felt we had something special on our hands; whether that meant specifically great or shit, it meant something, and that was enough itself. The hard part was finding the line between not blotting out the song and making sure the storyline was there – basically trying to avoid a self-masturbation exercise. I don't look at it so much as a 'promo video', I see it as something that accompanies the song and furthers what it's all about."

With things having gone pretty well here, it's obvious to ask if it'll happen again sometime soon.

"It's really too early to say. I think a lot depends on if we get the right song and idea and vibe. The reason we waited so long to do one in the first place was that we didn't want to be in a position where we'd be forced to make a video, or pander to the set ways of the industry.

"THIS PROJECT was very interesting to try and edit together, what with not wanting too much of any single element to come across, but we were really lucky to work with a guy called Michael Soloman in LA who was one of the most open-minded and able people I've worked with.

"He wasn't egotistical, and a lot of people in the video business seem to be that way, saying that they only do shit in a certain way and . . ."

Frustrated movie directors.

"Yes, very close to that. Anyway, he would accommodate any idea that was thrown his way and he would work with visual ideas and accent what we felt enhanced certain points of the video."

Of course, we should mention the fact that there are two versions. There is the long single version, plus a shorter, more time-economical thing that smacks of the harsh knife and certainly not of something the band like.

"I will go against anything the record companies would expect me to say and implore everyone to see the long version," states Lars. "To be completely blunt about it, I'm not very happy with the short version, it's not as good as the long version. I don't feel I should defend it at all and I just don't think the video comes across very well.

"I do think it'll surprise a lotta people," furthers our man, talking now about the video in general. "A lotta kids are gonna hear about the new Metallica video and expect to see us rage. It's not like that, it's going to leave an initial reaction of bewilderment, but once people live with it I think they'll find it's something that sticks in the mind.

"Obviously they'll notice that it's not the most jolly and uplifting video you'll see, it definitely gets a reaction that is somewhat emotional. Especially the second half – I haven't seen a video of that nature before."

YOUR FINAL question is probably 'will they come back and play 'ere again?'. I really don't know the answer but a bit of thinking as to who we're dealing with here might give you the answer you want.

Two million albums, a chart single, limos, sell-out arenas, planes and a 17-month world-tour on, the band are still the same greasy fux they've always been.

Quite simply, you'll *know* when that statement becomes a lie; the product will be boring and the gigs crap – a long way away, let me tell you. No, the set remains as exciting as ever, numbers just a dash slower here and there to increase that Metallintensity, and the vibe just as exciting as ever.

I do, however, have a final word of advice should any of you be planning to attend a Metallica concert in the next few weeks. If you plan on trying to hang out with these people in their dressing room via the old 'dirty-cutlery-in-a-bucket-from-catering' routine, remember to look Schneider square in the eye. Look confident, not wimpish. And don't for Christ's sake say, 'Al told me to'.

Big, strong, mighty Metallica. Still with the people (the kidz) but no suckers for the dirty dishes routine.

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AAAAAHHH!

KREATOR
'Extreme Aggressions'
(Noise International NUK 129)

K K K K K

IT'S TIME to raise 'The Flag Of Hate', DEATHSTERS, coz it's that Kreator time of year again. It's been well over a year since their last outing 'Terrible Certainty', but believe me SPEEDSTERS and lovers of FRASH METAL everywhere, it's been well worth the wait coz what we have here is easily the best FRASH/DEATH/HATE album I've heard since Slayer's 'Reign In Blood' – and that's going bakk a bit!

Mille (guitarz/vokals), Rob (bass), Ventor (drums) and Tritze (guitarz) have really thought about this album; it's not just Frash, bang, wallop, some real thought has akshully gone into Kreating (*double groan – Ed*) 'Extreme Aggressions'. Sure, the songs for the main part are still about pain, hate and aggression, but these topiks just happen to sit very komfortably in Kreator's musik.

It was the musicianship itself that really surprised me when I first heard this album, and a lot of it must surely be down to the produktion skills of Randy Burns, who's fast bekoming the King Of Frash when it komes to producing (Metallika take note!). Rick Rubin is the only other producer who's managed to bring this sharp, klear sound into my living room.

The first thing Randy Burns has done on 'Extreme Aggressions' is tighten up the band; sekondly, he's improved Mille's voice. He's never been a Steve Perry, but now his skreaming has bekome more bearable. This is the side to Kreator's musik that people like Deaf Barton always had trouble koming to terms with – 40 minutes of this man skreaming at you is a bit like Robin Day on 'Question Time' at a million miles an hour!

Ventor's drums sound fresher and and the guitarz of Mille and Tritze are razor sharp and krystal klear, so let's take a kloser look at some of the pearls on offer . . .

The title kut sets the mood, and it's very aggressive. Chunky riffs plod along nicely to begin with, then Mille grabs you by the throat, looks you menacingly in the eye and lets out an almighty "AAAAAAAAAAHHHHHHHH", and then it's vvvvvrrrrrooooooo-mmmmm time.

God, I often wondered what being trapped in hell would be like and I'm pretty sure this is as klose as I'm ever gonna get to it!

'*Am I really insane*?' asks Mille during this 'un, and you have to feel sorry for the Sir John Betjeman of Frash – he's always either very angry or in a lot of pain.

It must be a very sad world inside the brain of Mille Petrozza.

'No Reason To Exist' follows, and starts off in usual horse race style, but the sherzo really reminds of an old Kreator toon, namely 'One Of Us' from the aforementioned 'Terrible Certainty'. There's also an outrageous geetar solo to be found on this kut.

'Love Us Or Hate Us' sees Mille in a threatening mood as he snarls, '*Try to tell us what is right for us/We don't give a f**k anyway/Try to steal imagination from us*', and so on. A real fast 'un this, with Mille almost sounding like Kommander Hetfield in places.

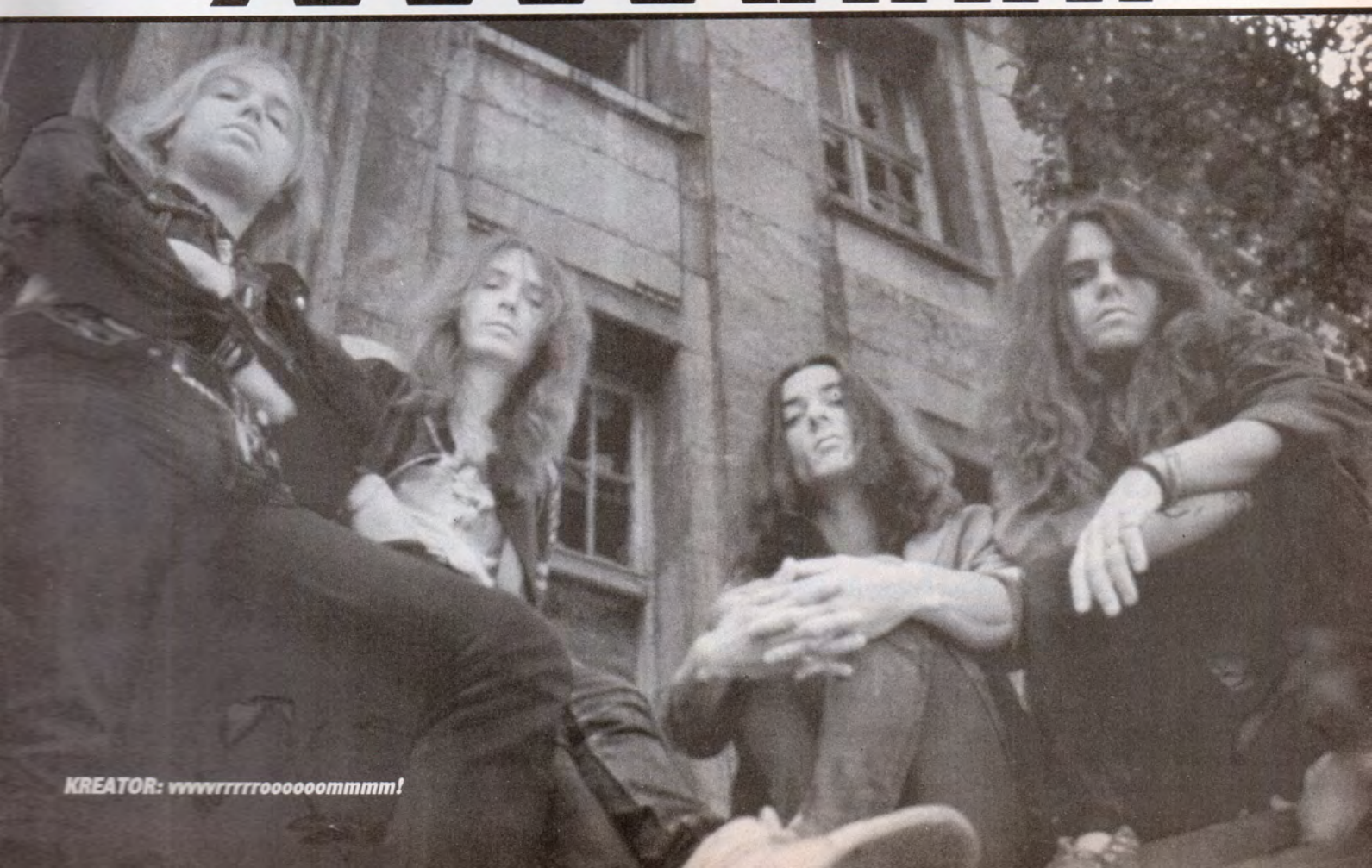
As for the riffs, let's just say they're bone krunching!

My personal fave on this flawless platter has gotta be the sensitive 'Some Pain Will Last' with the moody intro, Ventor's military style drumming and then Mille krying, '*A new kind of pain that lasts forever!*' Then there's the riffs of Messrs Petrozza and Tritze which have to be heard to be believed. This really is Kreator at their very best – you kan just feel the hatred, anger and, indeed, pain!

This song moved me to tears, and that pretty well sums up the rest of the album . . . a masterpiece of DEATH/HATE METAL!

1989 is gonna be a NASTY year for Kreator – I kan feel the HATE already!

XAVIER RUSSELL



KREATOR: vvvvvrrrrrooooooommmm!

STRETCH HEADS
'Five Fingers, Four Thingers, A Thumb, A Facelift And A New Identity'
(Moksha SOMALP2)

K or KKKK

STRETCH HEADS should really have called themselves Detonator Heads, then we'd all know what to expect when we put 'Five Fingers . . .' on our blissfully unaware hi-fi turntables.

This crapulent decibel binge is likely to cause anatomical damage if played at extreme volume, which is unfortunately the only level it suits. Look what happened to the poor old dear on the sleeve; she spontaneously combusted after hearing one track.

You've probably already got four of these 21 tracks on your limited edition Stretch Heads EP, factually titled 'Bros Are Pish'. If not, 'Headache', 'Confront', 'Everything's Going To Brake In A Minute' and 'I Should Be So Lucky' are included in their painful entirety, so you've missed very little.

And yes, that *is* the Kylie Minotaur song lurking beneath the grotesquely distorted guitar bashing and phlegmy screaming that typifies the Stretch Heads sound.

I honestly can't recall ever hearing an album as totally devoid of melody, arrangement and subtlety as this one. Most bands would be devastated if you said that about their precious album but somehow I know Stretch Heads will take this as a compliment.

Their mindless carnage of noise is designed to fall out with even the wildest extremes of Thrash and into the realms of pure youthful unconventionality.

This could be the biggest pile of puerile guff in the history of the electric guitar, but if you ever fancied having a reckless outburst, trashing some expensive gear or letting out some pubescent frustration, stick this on for five minutes.

RICHARD HEGGIE

GOO GOO DOLLS
'Jed'
(Roadracer RO 9477I)

KK

CLEVERLY CONCEALED beneath a sleeve suggesting US 'good ol' boys', the ridiculously named Goo Goo Dolls unlease 'Jed'.

The A-side, an unashamed throwback to the late '70s UK punk explosion, has more in common with the Angelic Upstarts than anything else. Energetically served up with a hefty slice of the Ramones thrown in for good measure it's confused and disjointed, only ever toying with a positive direction.

For all the doubtless sincerity of the enigmatic Buffalo, New York trio – George (drums – and vocals?), Johnny (guitars) and Robbie (bass) – I can't help wondering what the point is.

I would have thought the few people left who were still heavily into this stuff would be better off chasing up the genuine (ie original) article.

Side Two is far more uplifting, settling down into a palatable, verging on pop, kind of groove. Still throwaway, but at least it's listenable.

Too late, really, to save the album. First impressions last.

AL RHODES

SEPTIC DEATH
'Kichigai'
(Pusmort 007-03 import)

KKKK

PUSHEAD STRIKES again! Metallica art-dude incomparable, record company exec extraordinaire, skateboarder of considerable skill. . . the list goes on.

Don't forget to add frontman for Septic Death, Speedcorists of the first magnitude, a classic outfit linking sub-Napalm Death velocities with subtle jazz tinges.

For those of you who prefer your ultra-Thrash with a good, solid dose of class, this is the disc. Seems that one rainy afternoon, Pus 'n' a few of his pals, including Attitude's Andy Andersen and a certain platinum-level, South Bay lead-man named Kirk, had what sounds like a heap o' fun down at the local recording studio.

There's an eerie, hypnotic quality to the hyper-paced goings on.

Impeccable drumming accelerates to the point of no return. As the most twisted sonic-razors come bursting forth from the guitar department Pus' deep, tortured death-grunts bound across the aural battleground at once evoking confusion, pain and torment – the man condemned to life.

Unlike the vast bulk of UK anarcho-Thrash counterparts, Septic Death possess a sense of control and composition few can touch, musicians never quite tumbling over themselves in some awkward a race to a figurative finish line.

Ominous narration plunges one into the paranoid skinner box, Kirk's primal yet innovative six-string fireworks burying themselves deep into the listener's aural receptors and never letting go. The excruciating cold sweat only heightens with 'Demon', which features haunting trade-off vocalisations between the commanding, brutalistic Pus and the wildfire tortured shrieks of Andy Andersen.

'Kichigai' (Japanese for Demon) is a step beyond, readily proving that this sort of minute-plus explosion of sonic earslaughter need not be synonymous with the sort of unimaginative, musically one-dimensional dreck that seems to be flooding record shops with alarming frequency.

Cheers again, Pus!

MIKE GITTER

LARS ERIC MATTSSON
'Eternity'
(Black Dragon RD 036)

KKK

APPARENTLY THIS here album is the compilation of the fruits of the labours of Finnish multi-instrumentalist Lars Eric Mattsson, tracks compiled from over eight years of recorded work.

Now I ain't gonna bore you with the details of when and where cos if you're anything like me then you won't really give a toss about any of that stuff anyway. Hell, most of you will be like me and won't have even heard of the guy anyway, so what difference does it make?

What does matter is that dear old Lars takes his style of playing pretty damn heavily from one R Blackmore of this parish. You know the deal, lots of widdling around and taking some serious influences from classical music. If I told you this ain't exactly what you'd call party music, I'm sure you'd be getting the gist of things.

What we're delving into here is a particularly studious, musicianly world where technique counts for a whole lot and 'good time vibes' are frowned upon with obvious distaste.

I guess that's fine if you only live for strapping on the Strat and goading the Gibson, but to my mind there's a whole lot more to the joy of music than merely being a boffin about it.

And Lars Eric Mattsson, as far I can tell, is widdling as good as the next man.

And I'd go as far as to say that he might well have a few more tunes than most of his rivals. 'Where Do We Go?' and 'Love Is The Answer' are perfectly pleasant pieces of music, but then again you lot should know what I think of the word 'pleasant' in a musical context.

The upshot of all this waffle is that Lars Eric Mattsson is definitely a horse for a particular course.

His music is aimed at a very specific area, and if you dig that particular style then you will doubtless nestle down at night beside 'Eternity' and think that all is right with the world.

Me? Well I guess I'm just not quite cerebral enough to really get turned on by this stuff. Maybe it's me who's got the problem!

HOWARD JOHNSON

KHEMIKAL KILLERS

NAPALM: let your fingers do the walking and dial 'B' for brain surgeon

NAPALM
'Cruel Tranquility'
(SPV 08-7563)

KKKK

ALL YOU mutilatin' Grindcores out there can breathe again – Napalm Death haven't split in two. This is a Noo Yawk quartet with an EP already under their bulletbelts who've now put out this shiny new long-player. And what a corker it is – if you don't have the phone number of the local brain surgeon handy before diving in then you'll sorely regret it!

The marching, rolling drum cascade opening 'Mind Melt' cold-heartedly scratches a mark of intent on your forehead before the remaining 45 minutes move in; each with a surgical implement of its very own. The riffs do more chopping than Jason Voorhees in the entire 'Friday The 13th' saga and the only problem is that they could've been a smidgeon clearer – but then in this department I'm as easy to please as a Thrash fan at Donington '89!

There's plenty to get the hair flailing despite this – the raw slash of 'Shake It Off (Ring Wars)', the innovative 'Combat Zone' and the brooding menace of 'Act Of Betrayal' particularly leave my feet embedded in the floor. If you ask for comparisons then I'll helpfully reply, "Overkill, Znowhite and Hallows Eve musically – Sacred Reich's Phil Rind vocally, me ol' china!"

All this rampant debauchery is contained in a typically t'riff sleeve by Edward Repka (the man responsible for the striking appearances of past outings from Death and Vio-lence, among others) – what more can you want? A stronger production? Well maybe next tme you'll get it, but for now try 'n' get this

JASON ARNOPP

SIMON PHILLIPS
'Protocol'
(Food For Thought GRUB 10M)

K K K

SIMON PHILLIPS' CV is an impressive one, the drummer having worked with a vast list of bands and artists as diverse as Judas Priest and Human League, and which also includes such familiar rock names as Whitesnake, Jeff Beck, Gary Moore and Michael Schenker to name but a few.

And on this, his first solo (mini) album (solo as in the 'old' sense – playing all the instruments himself), it appears he was top of the class during his stint with Beck, whose influence is quite obvious on a couple of the six tracks. 'Red Rocks', however, goes a little too far, borrowing one idea too many from Beck's 'The Pump' (on which Phillips plays, incidentally). And I wouldn't be surprised to find that the nifty guitar-like keyboard sounds on 'Protocol' had been lifted (sampled) from Beck albums, too.

Musically, I suspect 'Protocol' is a little bit too fusion-esque, with electronic jiggery-pokery and clever but cold exercises in syncopation often sitting comfortably where the balls should be. That's not, of course, to say it's a *bad* album. Far from it, with the title track and the weighty 'V8' in particular worth listening to – even if only as a stark contrast or an alternative to, say, Prong or Lawnmower Deth.

On the other hand, 'Protocol' is anonymous (and, ironically, accomplished) enough to be any one of a million albums by any one of a million incredibly talented but rather unexciting American (Phillips is British) ex-session men in search of an identity. PAUL HENDERSON

DAVID HALLYDAY
'True Cool'
(Scotti Bros BFZ 44207 import)

K K

SON OF French singing stars Johnny Hallyday and Sylvie Vartan, David Hallyday seems very keen on following in his famous parents' footsteps by inking a deal with US major Scotti Brothers and hoping his album sells like crazy.

Employing former White Heart guitarist turned session sensation Dan Huff to handle the axe chores, and getting Richie Wise (who produced Kiss in their early days) to oversee things in the control room seems like a wise move. The only problem is that, far from being an all-out rocker or, seeing as how Huff is involved, a neat piece of AOR, the album's full of poppy dance rock. There are only a few instances where Hallyday chooses to go the correct route: everywhere else he sounds uncannily like Michael Jackson vocally – but without the 'oohs' and chimp squeals!

So, the highlights come in the form of closer 'Wanna Take My Time' that intros with a nice jungle beat and keyboard build up before the guitar comes in with a real sense of belonging and Hallyday sings like his life depends on it. Far and away the best track on the record.

Coming a distant second and third are 'Vertigo' which, while still pop rock is rather punchy, and 'Listening' (co-written with ex-Chopper man Kim Bullard), which comes across as a sort of big production-style ballad.

The rest of the album is just too full of weak AOR and throwaway pop rock with Dan Huff seeing very little frontline action, save for a few notes that constitute the solo in the title track.

If only the whole album could've been in the same sort of powerful vein as 'Wanna Take My Time' then we could've been talking serious business.

DAVE REYNOLDS

OZRIC TENTACLES
'Pungent Effulgent'
(Demi Mode DMLP 1017)

K

THIS RECORD is weird to say the least. It starts off feeling familiar but it develops into something . . . completely different. It's psychedelic without a doubt, so it may not appeal to many rock fans. The sounds appear to come from the four corners of the world; the atmosphere of an Amazon jungle to the hum of a snake charmer, Oriental wailings to Peruvian blow pipes. Confused? I am!

It's an instrumental album (apart from a couple of lines of unidentifiable vocals on the first track), well recorded with layers of keyboards which prove to be versatile, and percussion ranging from reggae to rock and everything else imaginable apart from the obvious.

Among this psychedelic mayhem I must say that this album does not really do much for me.

With song titles like 'Phalarn Dawn', 'The Domes of G'Bal', 'Ayarvedic' (don't try saying it), 'Kick Muck' and 'Agog In The Ether', what more can I say?!

STEVEN BROWN

DOH RAY ME FAH SO LÄÄZ . . .

LÄÄZ ROCKIT
'Annihilation Principle'
(Enigma ENV LP 521)

K K K

LÄÄZ ROCKIT, yet another band from the Bay Area, have been around for a long time, and this is the band's fourth studio outing to date.

If the sleeve notes are to be believed it would appear that the band themselves firmly believe that 'Annihilation Principle' is their most accomplished work to date. That's as maybe, but this album, good as it is, really does sound as if it's just been fed into a Polished Metal Computer, and with the help of Roy 'Kreator' Roland we have an album that's as prediktable as a late run-in for the First Division championship by Liverpool!

So what's wrong with it? Technically speaking, nothing, it's just that the songs don't really seem to go anywhere. It's as if Clint Eastwood had aimed his L.A.W.S. (Light Anti-Tank Weapons System) Rocket (now you know where the band got their name from) at the Prairie Sun Recorders studio to inject a bit more POWER into the recording of this album but sadly missed, leaving the Rocket to sail endlessly on to the land of Toxic Waste.

LÄÄZ ROCKIT: let there be riffs

So why three Ks? Well there are some good RIFFS on this album and if there's one thing I do like it's RIFFS!

The real surprise and turn up for the books for me was the inklusion of the Dead Kennedys' klassik 'Holiday In Cambodia'. For some strange reason it's been thru' a 'Digital Mix', but that doesn't stop this from being a great kover version, even if the band do give it the Twisted Sister style of treatment.

So next time lads, think a bit more about the songs, but keep those RIFFS koming, and let's have a RAWER production as well. XAVIER RUSSELL

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SUPER SONIC!

"Nobody's made an album as good as this in a long time," boasts BILLY DUFFY of THE CULT. He's referring to the band's upcoming opus 'Sonic Temple', and HOWARD JOHNSON ain't about to argue with the man. "Loud, abrasive, kick-ass, ethereal, cerebral, mystical . . . this is as complete a rock LP as I've heard since Guns N' Roses' 'Appetite For Destruction'," drools our scribe. Read on, and find out why people could still be listening to this record in 2,000 years time . . .

THE CULT ARE BACK! Yup as big, brash, bold and simple as that!

The Cult are back with a spanking new 11-track album that rejoices in the name of 'Sonic Temple' and this, as so many bands and journos alike are prone to claim, really is the big one!

Think about it! While Def Leppard burn off ever further into the stratosphere, tail lights shining as we try to catch a glimpse, who else is left to carry the torch for British rock? The kind of rock, in its broadest sense, that we were renowned for in the '70s when the likes of Purple, the Stones, Bad Company and Led Zeppelin were creating musical monuments that were built to last and which no-one could deny have stood the test of time.

There really is no other British rock act with the kind of diversity and attitude required, who look as if they're even close to being something major, something special. It's down to the Cult, and it's something that they're aware of. Yet rather than wilt under the pressure of the task at hand, the nucleus of the band, vocalist Ian Astbury, bassist Jamie Stewart and guitarist Billy Duffy, are sitting with me in the Swiss Cottage Holiday Inn, looking relaxed and . . . well yeah, confident.

Confident in a manner which doesn't spell 'over-inflated egos', but confident in that the band have recorded their most cohesive, powerful, 'Cult-like' album yet, fusing all the various elements which have already been recognised as the sign of prodigious talent into a heady brew that's surely going to turn heads.

"I really don't give a f**k about what other people are doing or saying at the moment," says Duffy, drawing nonchalantly on his cigarette. "I'm very conceited at the moment because nobody's made an album as good as this in a long time!"

Which kinda sums up the Cult's no holds barred, kick down the walls confidence about 'Sonic Temple' and its upfront single 'Fire Woman'. Astbury follows it up:

"Cliché or not, we *do* want to put the UK back on the map as the capital of the rock universe. We are flying the flag and we are very proud of that. Leppard are still very much happening and that's it, but I think that this album can take us up there."

"The thing is," adds Jamie, "that this is a proud album and it really shows in the grooves."

The only sad side to the overall optimism is that, like it or not, the Cult have had to leave British territory and go abroad in search of the rock excellence for which they undoubtedly strive. And before you lot go harping on about sell-out and being out of touch, you should listen to what Astbury has to say.

"We were really hoping to come back to find a burgeoning rock scene here in Britain, having been away for the best part of a year, pre-producing in Los Angeles and recording in Vancouver, but there isn't one. The only band that have really come through are the Wonder Stuff and that's really a whole different thing. The scene really needs a catalyst and our album could well be it, a rallying point."

"The thing is," continues Billy, "if I was subjected to living here all the time I don't know if I'd be very focused on what I was doing. It's very distracting having to deal with all the pettiness that surrounds the industry here. Rock's still a dirty word and that's why we bailed out to California, to escape from the unnecessary bullshit!

"Some seeds have been planted by bands like Crazyhead, Gaye Bykers, Horse, Dawn After Dark (ahem!), the Quireboys and the Dogs D'Amour but there's never been anything that's amounted to more than a Marqueeful of people yet. I think there's still a tendency to go for the rock thing but to pretend that it could possibly also be seen as something else, something more trendy and acceptable."

"I THINK we were the only band that dared to be ungroovy and didn't pander to peer pressure," adds Jamie. "We had the guts to take both feet out of the water at the same time!"

"And also we had a few hits under our belts that gave us the extra confidence to go, 'F**k it, it doesn't matter'," continues Billy. "There is no negativity and timidness with the Cult at all. We were lucky because we got the chance to think bigger and more internationally. Sure, other bands have toured Canada and the States but the reality of the situation is that if you're pulling a thousand people over there then you're doing a small club tour.

"Those other bands haven't had the experience of 15,000 people turning up in Toronto and digging your stuff. That's why we have the balls and the confidence. People will respect you for being strong."

And that's an adjective that could have been used to describe the Cult at all points during their musical career. Never have they pandered to what other people have expected of them, be it from recording the classic 'Love' album, with its blatant psychedelic imagery overtones, to unleashing the basic, earthy AC/DC stomp of 'Electric'.

"It's only now, three-and-a-half years later, that people have finally recognised 'Love' as a real turning point in the evolution of British rock in the '80s," says Billy, "that maybe we weren't quite as silly as people thought we were and that maybe we did have a bit of a clue about what was going on!

"Now with 'Sonic Temple' people will see the culmination of everything we've been through. People will hear a very confident group with a very confident LP, having fun doing what they do best."

And there's gonna be no denying it from these quarters. 'Sonic Temple' is an aural delight, as complete a rock album as I've heard since the masterful Guns N' Roses LP hit the street some 18 months ago. The sound, produced masterfully by Bob Rock, kicks like a stubborn mule while the tunes themselves – and their arrangements in particular – are as happening as anyone could have dared wish for.

No doubt about it, the likes of 'Fire Woman' (a 45 taster that will leave you hungry for more!), 'American Horse', 'Sweet Soul Sister' and the '60s-influenced but highly original 'Wake Up Time For Freedom' are the Cult as I always imagined hearing them. Loud, abrasive and kick-ass, yet also ethereal, cerebral and mystical.

Ian sees where I'm coming from: "That's exactly what the album title encapsulates. We have the 'sonic' element to the band, the hard, driving rock force, and we have the 'temple' side too, the more cerebral, metaphysical, more than 'boy meets girl' kinda thing! We're not just your average gonzoid bunch of morons going, 'Hey, kick-ass rock 'n' roll' and nothing else. That is very much in our balls but it's not our total being.

"THAT'S WHY we appeal to so many different people. Put us in front of a Metallica audience and they'll go for it, put us in front of a student audience and *they'll* go for it, and put us in front of a crazed biker audience and *they'll* go for it!

"We have dug our way out of that little niche that says 'Heavy Metal' or 'Alternative' and nothing else. There's less of the joke factor and the caricature aspect."

"And I'm definitely not embarrassed about making rock music," affirms Billy. "I'd be far more embarrassed walking out on stage with a flick haircut and a synth!"

I ask how they look back on the 'Electric' album now, with its spartan sound and arrangements. Will the new album confuse people with its textured and, I have to say, vastly more comfortable, rounded rock sound?

"It won't confuse people," Ian assures me. "It'll make an awful lot of sense to people who know both 'Love' and 'Electric'."

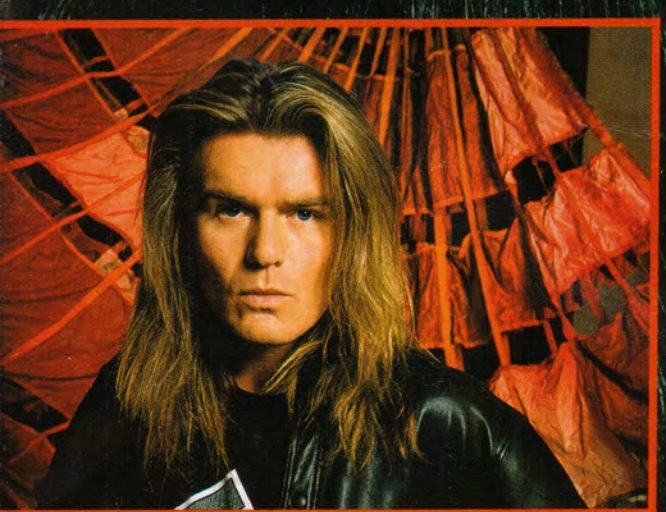
"We had to do 'Electric'," states Duffy firmly. "It didn't represent all that we're capable of and it's not 100 per cent naturally us, because we were forcing ourselves in a certain direction. We'd had a big

KONTINUEZ PAGE 30

"The kind of music that we're making will be eternal. Every time we've come back, we've come back stronger"
– IAN ASTBURY

Pix Ray Palmer

IAN ASTBURY



BILLY DUFFY

JAMIE STEWART

Pic Ray Palmer

SUPER SONIC!

FROM PAGE 26

negative vibe when we finally finished the first version of the album with Steve Brown at the Manor. People look back and say that they liked bits of those versions. So did we, that's why we carried on with it, but overall it would have been a serious sideways step for the Cult.

"At the time it was like, 'Why is this not happening?', and we couldn't really put our finger on it, we just knew. I suppose a sorry situation brought an extreme response."

"'ELECTRIC' WAS really our garage album," explains Ian. "It was our way of exorcising the peer pressure that existed in the UK, the subconscious pandering that everybody is prone to. We had to go to New York City with Rick Rubin to blow away the cobwebs. There was a blatant rock side to us and we wanted to exploit it to the hilt.

"It was a good exercise because it made us realise the strength of what we do, which is Billy's guitar playing and my vocals. We did it naked, we said, 'This is it', there was no 'Kafka on Budweiser' philosophy. It was very much plug in and go. We wanted a noisy 'in your face' record and if people say it was a mistake we tell 'em to f**k off. We enjoyed it and the minute we started recording with Rick we knew we'd been dicking around with Steve.

"It sounded incredible and was what we really wanted to be like. It taught us a lot about attitude, and not getting too hung up on the art. We just wanted to rock out and rage, and the three singles taken from the record ('Love Removal Machine', 'Lil Devil' and 'Wild Flower') sum it up. They still sound to the point."

"We went to the States and we had producers saying, 'C'mon guys, it's not ballsy enough, no pussy guitar lines'," says Billy. "It was brilliant to work in an environment where it's perfectly normal and acceptable to make loud, obnoxious, ballsy rock records, where you don't need an angle, where if it's good enough it'll sell.

"In Britain producers would always be saying things like, 'Isn't this a bit too heavy for radio?'. Well I'm sorry, but that's rather an irrelevant issue. To us, because of the experiences we had with that album, it's given us a whole new depth to our career. People who don't have a worldwide perspective may see it as a mistake, but they don't know the truth."

Pic Ray Palmer

THE CULT (Billy Duffy centre): "It's only now, three-and-a-half years later, that people have recognised our 'Love' album as a real turning point in the evolution of British rock in the '80s"

"But that's a very British attitude," interjects Astbury. "People here are really guilty of judging rock bands too early in their careers. For f**k's sake give the new bands a chance. It's taken us five years to evolve to a point where we've finally got a definitive sound. We needed to do both 'Love' and 'Electric' to get the balance right, where we totally know our strengths and weaknesses, where we know what we're good at and what we're shit at.

"People forget that the Stones started out playing the Palladium with suits on and Keith Richards' sticky-out ears. It took eight years till the penny dropped that what they were was a hard-nosed blues band. Classic rock takes time to evolve.

"Even with Zeppelin, Page and Jones had been working for years as session musicians, learning their craft behind closed doors.

"If the 'classic' bands were judged on their first and second albums then a lot of those bands would have had very short careers. It takes time to become good enough to make definitive albums and that mentality has been lost in the UK over the years. A lot of rock bands here are keen on copying images and attitudes but it's really important to spend time trying to write great stuff.

"Haircuts and tattoos are all well and good but it has to be there in the grooves, not in the hype. People here don't think longevity. Take Doctor And The Medics. Loons and wackiness doesn't last five minutes. Listen to early AC/DC and you'll see that their albums didn't sound as together as 'Back In Black', but they were allowed time to develop.

"There's no doubt that we've done a lot of our dirty laundry in public."

Billy winces at the very thought: "I remember doing a gig at the Camden Palace just after 'Dreamtime' came out and we had 'Go West' available as a single, and I got very down because it wasn't happening. We liked the song but we hated the way it turned out and it was a really uncomfortable time.

"It was when we were trying to be nice and make people like us, but when we just said, 'F**k it', that was when we knew we were on the right track. Making our records in the past has always been something of a wild escapade and things have come out we knew could have been better, but we've had budgets to work to and deadlines.

"We actually made a false start on the 'Dreamtime' album too, not to mention 'Electric', so we've had a lot of 'whoops-a-daisies'. That's why I knew at the end of the 'Electric' tour that we had to take time off to get our house in order. We'd never had a break that ran into months before so we had to take stock."

DID YOU find that the loss of Les Warner from the drumming stool (a well documented, acrimonious departure) took away from the unity of the band?

THE CULT (Ian Astbury, centre): "People have been waiting for the definitive album from us – and this is it!"

"Not at all," says Billy, "cos essentially it's been the three of us from the start. We've been through this before when we lost Nigel Preston, just before we recorded 'Love', and brought Mark Breczicki in, so we knew how to cope with it."

"We miss Les as a mate very much," continues Ian, "but we knew that he didn't fit in to the picture of what we wanted to do musically. He could have centred himself more and spent more time trying to develop his art in the same way that we were.

"You don't know, in two years' time Les could be perfect for us, but we knew what these songs wanted. We used Eric Singer in pre-production and he was great."

"And then we brought Mickey Curry in to play on the album and it was brilliant," adds Billy. "We hired in excellence and we knew that he'd take care of the songs. It was one less thing to worry about really. He plays the songs and at the end of the day business is business."

Indeed it is, and it's patently obvious that the Cult weren't prepared to settle for less than excellence. That's why Bob Rock was invited to man the production boards at Little Mountain studios in Vancouver:

"To be honest it wasn't a great surprise that 'Sonic Temple' has come out as well as it has because we did our homework," says Billy. "We had the basic grasp of what it was all about and Bob Rock helped us to get it right. He was a fan of the group and he had the same vision of how the songs should sound. He made sure that they were executed properly. He made sure that we got the cool sounds and the best performances."

"He's someone who cracks the whip," enthuses Ian. "He tells you if you're being an asshole and can do much better. Rick Rubin went for attitude but Bob managed to get both attitude and the best possible performances from us.

"After this album the buzz in the States is just incredible. Everybody wants to be involved with him and his phone hasn't stopped ringing. He's done Blue Murder, he's working with Mötley Crüe and even the Stones have been in touch."

"A lot of people have remarked on how well arranged the songs are and Bob certainly takes credit for it," adds Billy. "You write the songs and they sound great in the rehearsal room but this is the first time that the three of us have actually heard what we envisaged.

"We worked at it for most of the year, we had 23 songs and narrowed it down to 11. We worked damn hard at it. It's not an instant thing to get hold of the beast. We never used to think of rhythm, tempo, arrangement, any of that. It was just get on stage and make a noise – go! Now we've learnt to harness it.

"This is the Cult as we want to be heard, with no excuses and no buts. It's all there on the record. It sounds wonderful, the playing's great, the songs are great, the arrangements are great, the sleeve's wonderful even. We've had a lot of 'things' on the covers before and we thought that this time it should be more us!"

"It's all very positive imagery that's on the album and single sleeve," adds Astbury. "It's very full on with Billy as the rock icon. It says 'shove it' to the people who don't want to know, and to release a record in a sleeve like that you have to know in yourself that you have something to back it up. It's an extension of what's on the record and we can do that comfortably.

"It's not shrouded in mystery like the 'Love' sleeve was, when we were still working out the potion in the closet. It's going to be the catalyst. People have been waiting for the definitive album from us and this is it!

"Even the hip publications are now focusing in on rock. They realise that it's a relevant, powerful art form so they're going to give it quality exposure. There's even an overtly rock style coming in in the fashion papers. Designers are gravitating towards tight clothes and that all goes around long hair with bohemian, rock implications. It's a very proud, sensual image that's happening, not the blond, yuppie type with the Rolex, the BMW and the short hair.

"Characters are coming back, it's getting a bit more meaty. That will filter through. Rock *is* coming back into focus in the broadest sense. I can sense a new beginning for rock in the '90s, and I don't mean crass things like Winger. I mean, that's fine, it's kids and beer and it's entertainment, but what's needed is more depth and more focus on passion.

"I'M DEFINITELY more optimistic now 'Sonic Temple' is finished and 'Fire Woman' is out. We're the first major British rock band since Leppard to do two nights at Wembley and we're looking at something like 15 front covers because people see that this could happen!

"We're very bull-headed about it. If we see other people not doing it right we push them out of the way and say, 'Let us have a go'. We are not cap in hand about it. We take control and we make it happen.

"It was like when we opened for Billy Idol in the States last time out. It was a virgin audience and not very rock at all so we had to go and pull something out of the bag every night. It manifested itself in drum kits being demolished, in going to jail, in blood and guts all over the stage, in Marshalls cranked up full.

"We went the whole hog and we fully believed in it! We felt like we were going out there to resurrect the phoenix. It was sheer pig-headed belief. If more people believed in themselves as much things would probaly be a lot better, and it's exactly that belief that we've fully transferred to vinyl with 'Sonic Temple'."

And hopefully the band will be transferring the shining magnitude of the album back onto the stage. What with Jamie reverting back to bass, there's only room for one guitar now, but Billy doesn't see any problem with upholding the raucousness of the 'Electric' tour:

"The new stuff was written with one guitar in mind and although there are a lot of overdubs on the album, there's nothing there that 10,000 watts of power can't sort out!

"I also work a lot better with Jamie now, we've learnt how to fill out the sound, and it looks as if we'll have a keyboard player with us to give the sonic satisfaction that the CD era now demands.

"It's not like 'The Cult go synth' or anything like that. They'll be supportive and it will still be very abrasive. It won't come across as pussy! And anyway, we've got Mr Frontman to help."

"A lot of the time the singer's not doing his job but Ian holds the audience's attention. He's got the 'X' factor. He doesn't just stand there picking his nose, he's projecting all the time."

And judging from 'Sonic Temple', Astbury's singing better than at any time in his already illustrious career. He reckons it's because he's really moderated the booze, but whatever the reason, that larynx is sounding as awesome as anything I've ever heard.

The confidence, arrogance, call it what you will, that seeps through the Cult's ranks right now ain't no media bullshit. Listen to 'Fire Woman' and you'll need no further convincing.

But let's let Ian have the final word on a band and an album that is gonna take some beating in the rock stakes this year:

"The kind of music that we're making will be eternal. You can imagine people listening to it in 2,000 years time and still finding that it means something. Some things are eternal and every time we've come back we've come back stronger."

I'm one of the lucky ones. I've heard the music and it's already making consummate sense to me. Like I said, THE CULT ARE BACK.

Believe it brothers and sisters!

VIEW FROM THE BAR

The gossip column that doesn't deal in hearsay, rumour or innuendo. But FACTS – we gottem!

■ *WELL RATTLE them pot pans and shake that washboard, look in hootin' heck who we have here, boozers – why, none other than* ***Ricky Medlocke*** *(of* ***Blackfoot****) and the one and only* ***Jim Dandy*** *(of* ***Black Oak Arkansas****), seen here buddying around together backstage at the – we kid you not –* ***Third Annual Outta Control Rock 'N' Roll Show****, held at the* ***Paul Bunyan Ski Resort*** *in Lakewood, Wisconsin.*

Well, well, well, ain't seen either of these critters in quite a spell. Well, SHEEIT! GODDAMN! And HOT DIGGITY! Now we know why. . . We can never think of anything to say about them.

As for the only-10-months-out-of-date kopy of the Big K! that they're wrestling over, as Jim explains: "It takes a long time for stuff like that to get to us folks stuck out here in the backwoods!"

We guess it does, Jim, we guess it does. . .

■ *WELL, BOOZERS, we've seen some pretty ugly examples of what can happen if you take a* ***Centre-Parting*** *too far in these pages recently.*

But this week, we here at 'Bar HQ are proud and privileged to present to you, the boozing public, a prime example of the Klassik Centre-Parting in all its shining glory, glistening in the light like the crest of some beautiful wave that started back in the shoals of time and has now come crashing onto the shores of your heart. . . Like, real angelic, maaan!

And who better to provide us with such a view than ***Gregg Giuffria****, now with* ***Gene Simmons'*** *babes* ***House Of Lords****, but pictured here in klassik late-'70s mode when he was still playing at being the boy-next-door in pomp giants* ***Angel****!*

Dig that tall straight line, goilz, like Niagara Falls itself. . .

Never was the ***Golden Broadsword*** *swung so sensitively nor so sweetly before or since. . .*

Brings a tear to our glass eyes, boozers.

■ GOOD BOG in Devon, boozers, but we've had a week of it here at 'Bar HQ – easily the busiest, giggiest, liggiest, freakiest, most FACT-finding seven days we've had since, well. . . since last week!

HARGH! HARGH! HARGH!

So without further ado, let's get right into it, shall we?

Right.

■ IT SEEMS everywhere we've turned this week there have been ugly rumours of one sort or another flying around. . .

We pick up the 'phone, there's some scumbag whispering dirty ditties down the receiver at us; we creep off to the bogs for a quiet crap, there's someone hiding behind the door of the cubicle waiting to lay their own peculiar brand of smell upon us. . .

Guess-who-did-what-to-whom? And guess what everybody else and their milkman said?

And, as usual, the news is almost all bad. . .

■ WORST, THOUGH not entirely unexpected, news of the week concerns the flagging fortunes of one-time LA kingpins, **Ratt**. From what we hear things are *not* going well for **Stephen Pearcy** and his pals. . .

Apparently tickets for the band's current American tour are selling like used condoms in a convent.

Rumours, in FACT, go as far as to suggest that, on average, the band are selling out less than a quarter of the seats in the arenas they're playing in every night!

And, as you can well imagine, boozers, this has *not* made the boys in the band happy.

Wagging tongues have told of fist-fights before, after, even *during* the show between members of the group.

And though they would doubtless still deny it, if these scurrilous rumours *are* true, it would seem that Ratt's days as a top-notch headlining band are over. . .

And then some . . .

■ AND STAYING absolutely neck deep in the dirt, we switch our withered attention spans to the latest in the on-going did-he-jump-or-was-he-pushed **Gary Moore/Cozy Powell** soap opera. . .

Early statements – both official and unofficial – from the Moore camp quite clearly stated that it was drummer Cozy Powell who jumped ship from the hapless guitarist's band on the eve of Gazza's latest British tour.

Well now, we hear different, boozers. . .

According to sources closer to the Powell camp, Cozy was, in FACT, fired by Moore, who it is said was just a teensy-weensy bit worried that having a star drummer in his band might just take a leetle-weetle bit of the limelight away from Gazza's own pretty *(Wot? – 'Bar Ed.)* mug. . .

Surely not! We hear you cry, boozers.

Old Gazza a miserable ego-maniac? It can't be! Can it? Next they'll be telling us **David Coverdale** has got an ego problem. . .

■ ACKSHULLY, SPEAKING of Gazza and ego-maniacs in general, **Mick Wall** experienced a weird one a couple of weeks ago, when he received a 'phone call late one night from a Scottish gentleman claiming to be from the Glasgow office of ***The Sun***, asking for a quote on why Gazza had cancelled his concert in Glasgow that night.

"How the +&@/%+&@ hell should I know?" was our man's predictable response.

"Well, because you're Gary Moore's manager, aren't you?" persisted the hack from *The Sun*.

You see, boozers, all the top-notch newshounds work for Britain's biggest (and filthiest) daily.

That's why you can always believe everything you read in there; these guys really know what they're talking about. . .

Or is there something shameful you haven't been telling us, Mick?

■ RUMOURS, FILTH, gossip, and still more rumours, filth and gossip. . .

This time concerning that outstanding example to all teenagers everywhere that all you have to do is work hard, brush your teeth after every meal, and get **Desmond Child** to write you up a couple of hot hit singles to really MAKE IT BIG in this world – **Jon Bon Jovi**.

Yup, it seems not even Clean Livin' Jon Boy is above a little breaking-and-entering-with-intent-to-kick-ass on occasion. A week or so back he was arrested in New York and thrown in a cell for the night for trying to break into an ice-skating rink in Central Park in the middle of the night, along with his girlfriend, **Dorothea Hurley**, and his minder, **Danny Frances**!

Jezus, Jon Boy, what is it with you and all that ice? And at 2 am? It's called skate-fever, kid, and you'd do well to stay away from it. Look where it's already landed you – in a jailhouse!

■ MIND YOU, boozers, if the rumours we've heard about **Mötley Crüe** vocalist **Vince Neil**'s stay in a County Jail in 1987 are even *half* true then maybe 30 days in the pen are just what the doctor ordered for an overworked rock 'n' roller. . .

The way we here at 'Bar HQ hear it told, Vince picked his own food (and wine) from specially-prepared menus; he even had ***Playboy*** boss **Hugh Hefner** send him over a regular supply of bunnies to help keep him warm through the long and (cough!) lonely nights. . .

Sounds better than a free fortnight's trial at the **Krusher Joule Klinik** – a bit like the **Betty Ford Clinic**, Krusher's establishment works at turning chronically teetotal people back into the raving, foaming at the mouth boozehounds they used to be.

Applications to. . .

■ AWRIGHT, GIRLIES, the game's finally up. The Oldest Batchelor Rock Star in town has ackshully gone and done it. Yush, 'fraid so, gals, **David 'Lurve' Coverdale** has gotten married!

And to whom?

Don't ask stoopid questions, boozers. . .

To **TAWNY**, of course! Gal of old Coverversion's dreams, the one he's always standing in the rain in the shadow of LURVE for! Crying and running through the streets at night with the bad boys of the night on the streets of LURVE. . . Ooohhhh baybeeee. . .

Yeah, her. It's a FACT! The sorry date was February 17, 1989, and the place was – where else? – LA.

Well, whaddaya reckon, boozers? A ring on her finger and a ring through his nose, is what we say here at 'Bar HQ.

You're dead meat, Davey boy. . .

■ AND BY the way, Dave, how *is* the hunt for a new **Whitesnake** guitarist going?

Badly, we hear.

Steve Vai is still top of his list, apparently, but with the **Roth** guitarist all wrapped up in having just become a father for the first time (it's a boy, Mrs Vai, and congratz from us here at the 'Bar on that one, by the way) and plans for his own solo project well under way, Coverdale's been left biting his fingernails. . .

Whassamatter with **Adrian Vandenberg** then, Dave? Not *quite* the full **John Sykes**, eh? Well, don't say we didn't warn you. . .

■ ONE OF the most scurrilous stories to have caught our interest this week concerns, we are ashamed to say, our very own human cheeseburger **Steffan Chirazi**, a creature of low morals and absolutely no regard for plagiarism laws. . .

In the past, of course, we here at 'Bar HQ, being a generous-hearted lot, have tended to overlook Steffan's, uh, more odious pursuits.

But this time, Steffy baby, you've gone too far even for *us*. . .

■ *SO SUCCESSFUL and highly-praised was our little item last week, wherein we here at 'Bar HQ pointed out the unmistakable similarities in appearance between **Femme Fatale** singer **Lorraine Lewis** and TV's own femme fatale herself, **Yootha Joyce**, we feel it is our duty this week to point out yet another astonishing example of **Amazing Lookalikes**, as they have become known to us here at 'Bar HQ. . .*

*This week – **James Hetfield** of **Metallica** and **Michael Sweet** of **Stryper**!*

Yush indeed. . . As you can see from these pictures that we've managed to unearth from the hideous and all-knowing 'Bar HQ Vaults, the similarities are incredibly striking. . .

Note the rakishly rumpled mop of blond hair on both their heads; the boyish, infectious good-looks; the happy-go-lucky-ring-of-confidence smiles and unnecessary displays of teeth. . .

Why, they could be one and the same! Dead-ringers. Twins. Maybe even one and the same person!

After all, could that be a Bible (no, not a Kerrang! *Binder, you dolts, the real thing, you know, all about Bog and His Hideous Kreations etc etc) James is holding behind his back?*

And what is Michael Sweet holding his hand out for? Could he be demonstrating the way the Edna statue should stand on stage?

Who knows?

One thing we can be sure of, though, we'll be back to astound you with more Amazing Lookalikes next week. . .

You may or may not recall, boozers, a story by Big Stef that we ran in the hallowed pages of the Mighty *K!* in December last year, concerning **Manowar**, and how much Steffy rilly rilly HATED them!

To wit: '. . . *Manowar have never really struck a chord with me. I find those absurd costumes, dumb-as-shit monologues and serious expressions to be. . . well, somewhat disturbing, to be honest.*'

Never fear, Steffy, you be as honest as you like, old bean, we told him.

And now, when we turn to the Manowar story published in this month's edition of the American rock 'zine ***RIP***, what do we find but exactly the same interview by Big & Honest Steffan Chirazi, only buttered up with lines such as:

'. . . *Manowar marches across your stereo threshold, pillages your ears and rapes your senses. Manowar aren't for the weak, the limp, the untough, the unmighty, or the easily humoured. Because it ISN'T a joke. . .*"

Well, is that right, Steffan. What happened. . . did **Joey DeMaio** give you the sacred salute or somethin'?!

■ ON THE old party-hearty front, we had one winner and one loser this week, boozers.

The loozer first: why it's old **Gazza Moore** again! Gazza played in town this week at the Wembley Arena. . . and seen leaving early were none other than **Neil Murray**, **Don Airey** and **Neil 'Don't Say I Left Early' Jeffries**, which, as you can imagine, was teddibly teddibly exciting. . .

The winner though, had to be the **Anthrax** party held at the **Royal Oak** public house after the band's climactic last performance on their recent UK tour at the **Hammersmith Odeon**. . .

Absoloootely *everybody* was there. . . . which means all of us, of course, plus a few lesser luminaries like **Steve Harris** and **Bruce Dickinson** from **Iron Maiden**, all of **Living Colour**, who supported Anthrax on the tour, plus the Anthrax mob themselves, of course, led by that all-round man-of-action **Mr Johnny 'Don't Forget To Mention Marsha' Z**, and our venerably old mate **Ginger**, ex-**Quireboys** and now – shock, horror! – ex-**Throbs**, too.

A right lorra laffs it was, too, boozers, and we'd love to tell you more but as you can see we're right out of sp. . .

BRICK OUTHOUSE

by Kevin B Flannery

WIMPWIRE

The soft and fluffy page for those of a sensitive disposition
By DEREK OLIVER

■ OKAY FIGHT fans, first the good news. It looks as though Wimpwire is going on the air! Yup, thanks to **Jon Hotten**'s 'fight for the right to be a wimp' campaign the powers that be have finally caved in and offered Wimpwire a regular line on the mega decibel dealing Livewire telephone service.

I'm gonna try and stick close to the stuff raved about in this 'ere column so it should be pretty neat to be able to ring in and hear a snippet or two of demo recordings or even expensive import albums plus all the latest news from the AOR world. I'm looking forward to it in a big way – I've got some mega ideas planned and who knows, maybe our old pal Sir **Michael Bolton**, the patron saint of North American AOR, will be giving us some exclusive news on his forthcoming album.

Keep an eye on the Mayhem pages for further details!

■ TO KICK things off this week I thought I'd run through a selection of recently released import albums, stuff that may not be worth a full review in the Rekordz column but is certainly of interest to Wimpwire devotees.

First up is a solo LP by a Christian artist called **Bill Baumbart**, titled **'The Kindling'**, out on the Frontline label. Old Bill has come to my attention before on numerous occasions in the capacity of producer for super Christian AOR artists like **Idle Cure** and **Geoff Moore And The Distance**.

Now, knowing his bent for brilliant melodies and major hooklines (actually I'd label him as the Christian equivalent of **Mike Stone** or even **Kevin Elson**), I was expecting great things from this LP but unfortunately it's turned out to be a load of old tosh, like **Christopher Cross** jamming with **Billy Joel**.

Except, that is, for one absolutely brilliant track called **'The Only Game In Town'** which outshines anything I've heard from, and get this, **Toto**, **Jay Gruska**, **Chicago** and, swoon swoon, **Maxus**. This track is a real killer and it's such a crying shame that Bill didn't go for it in this fashion instead of hamming it up on the piano and writing some of the most clichéd God-rock lyrics I've ever heard.

■ THEN OF course there's always **Fire Town**. Titled **'The Good Life'** and out on the Atlantic label, this is a three-piece pop rock band produced by **Michael Frondelli** (a well known name on the AOR scene) who have a neat penchant for writing catchy songs much in the fashion of, say, **Think Out Loud** and **A Cellarful Of Noise** (**Donnie Iris**'s band). Sharp, modern and with bass supplied by **Kasim Sulton** (ex-**Price/Sulton**) you'd be well advised to check this one out if, of course, your pocket money allows you to.

THIS OBSESSION's Mandy Bell: a cracker

■ **CRUEL STORY Of Youth** may evoke images of a young college or independent jangly guitar outfit but you'll be pleasantly surprised to find that their self-titled debut album is quite an AOR corker. Very much in the mainstream manner of, say, **Noiseworks** or **James Reyne**, only heavier, this lot have a cool ear for nifty hooks and solid guitar patterns. I like 'em and so will you. Produced by **Michael Thomas Young**, whoever he may be.

■ IF YOU'RE into female-fronted AOR of the **Romeo's Daughter/Private Life** blandola kind then you really ought to get a whiff of a new band on Polygram (America only at present) called **Siren**. The album is titled **'All Is Forgiven'** and the lady in question is **Kristin Massey** whose flimsy voice (like a warbling **Stevie Nicks**) sets fire to the music on only one occasion throughout the entire LP.

Rather faceless, they are no worse or no better than countless others in my collection and even the appointment of ex-**Off Broadway/Cheap Trick** man **Jon Brant** on bass guitar does little to enhance their mundanity. Close but no cigar.

■ FINALLY ON the album front you might wish to check out a new soundtrack album called **'Sing'**. Apart from neat contributions from **Marty Balin** (singer in **Starship**), **Bill Camplin** (cult AOR singer with a song written by **Desmond Child**) and **REO Speedwagon** vox **Kevin Cronin** (like **Richard Marx**), there's a new recording from Sir **Michael Bolton** titled **'One More Time'** (not self-penned).

Don't expect anything approaching the quality of his own toons; this is a fairly laidback pastiche of something **Michael McDonald** might have attempted. Mind you, although the song is utter crap (check out the African backing vocalists!) his voice remains the same – powerful and articulate – so it's a pity **Michael Omartian**'s production doesn't push things in the right direction. Bah!

■ FIRST TAPE of the week has come from a new American unit called **Private Toys**. Along with a six-track demo this five-piece from Portland enclosed a covering letter aligning their brand of melodic rock to the likes of **Desmond Child**, **Bob Halligan Jr** and **Bryan Adams**. Naturally I had to hear the tape straight away and whilst I wasn't particularly knocked out with the vocalist I must admit that these lads have certainly come up with some interesting songs – well structured and neatly arranged.

In **Gary Lawrence** they have an excellent guitar player and for six US Dollars you'd be well advised to get yourself acquainted with them. Remember though, it's the songs I'm ravin' about and not the performances. Write to: **31 Payson Street, Portland, Maine 04101, USA**.

■ ANOTHER INTERESTING tape to find its way onto the Death Deck this week comes from a young British band called **No Excuse** (not to be confused with the lot from Holland). Their three-track demo, whilst suffering from a lack of high fidelity finance, ain't half bad.

Fronted by **Sue Hunt**, the band move in the melodic rock territory occupied by **Dokken** and **Lee Aaron**, but Sue's voice is still very much in its formative stages and the songs themselves could do with some professional rearranging.

Nevertheless, the overall feel is positive and Richard Scott's guitar playing holds matters in place very nicely. The tape will cost you £3 (or 5 US Dollars) from: **Flat 4, 78 Sutherland Avenue, Maida Vale, London W9 2QS**.

■ THE BEST tape this issue undoubtedly belongs to a superb South London-based band called **This Obsession**. Put together by guitarist **Andy Drudy** and bassist **Andy Herbert** the band are completed by the brilliant vocals of **Mandy Bell** who actually sounds like a throaty mixture of **Judie Tzuke** and **Climie Fisher**. This band write great songs like **Richard Marx**, Tzuke and **Bryan Adams** and the production is really slick. It comes as no surprise then that ace producer **Guy Bidmead** will shortly be going into a studio to cut some more tracks with them.

You'd be a complete idiot not to get a copy of this four-track tape so make sure you write for details: c/o **51 Ormley Road, Balham, London SW12**. It's a cracker.

■ RIGHT THAT'S yer lot for now. Keep yer eyes peeled for more news of the Wimpwire Livewire line and I'll see yer soon!

PRIVATE TOYS: worth getting acquainted with

KILLERWATT

JERRY UWINS with a mixed bag of missives for mayhemic musos

Pic Jerry Uwins

***STRIKE** A light, guv'nor! John Shearer with illuminated tip-style drumsticks*

LIGHT UP A TIPPED ONE

EX-**HACKETT** sticksman turned successful drum retailer **John Shearer** has just introduced some sticks that should guarantee the audience clocks the drummer at least occasionally. Why? Cos they've got illuminated tips!

They use penlight batteries that are replaceable simply by unscrewing the bit at the butt end of the stick that turns it on and off, and popping in a fresh one.

Available in most popular grades and with a choice of blue, green, yellow and red nylon tips, these shining sticks cost £19.99 per pair. You can also buy them singly for a tenner a throw.

If you're a **Cozy** freak using cricket stumps, you might like to know that Shearer can provide a customising service. He'll get his chum – stick designer **Neal Scanlon** – to bore out your favourite tree trunks and fit the illuminated tip system.

Another innovation from Shearer are **Rock Pads**, a range of bass drum beater patches in six grades from very soft rubber to ultra-hard plastic that can be used individually or layered to achieve a variety of kick drum responses.

A Metal recommendation, for example – where you'll want to combine the characteristic click with as much depth and volume as possible – would be to use three of them: the plastic click patch itself, plus a hard rubber pad and the middle-grade foam patch.

Rock Pads cost £2.50 each and benefit from semi-permanent adhesive backings which allow you to peel them off and experiment with different combinations.

We can't possibly leave Shearer's without mentioning that, from sometime next month, you'll be able to feast your meat pies on the largest **Pearl** kit ever stocked by a UK retailer!

It's from Pearl's new flagship **Custom Z** Series, and will sport a cool 13 bird's eye maple-shell drums including five 22″ × 18″ bass drums – two in front, two suspended behind the kit, and one on the floor underneath fitted with a double pedal. If you've just won the pools, set aside £6k for the privilege.

More info from: *John Shearer, Talking Drums, 5 St Johns Way, London N19. Tel: (01) 272 2046.*

SNARE BUZZ DOWN-UNDER

LAST MONTH the big buzz in the snare drum world was about **Zildjian**'s **Noble & Cooley** cymbal-alloy snare. Now it looks like being **Brady** block-shell drums from the land where kangaroos make a terrible mess of your station wagon unless you've fitted a roo bar.

Rather than use conventional ply-laminate shells, Brady snares – all individually hand-built – are made up from a large number of horizontal or vertical blocks of wood, cut to precise angles rather like a cooper would to make up a barrel. Once glued they are lathed and sanded off to a perfect circle. Shell thickness is getting on for an inch.

Brady use local timbers which, unless you're a tree specialist, you'll never have heard of. Basically, the harder the wood the higher the optimum pitch and cut of the drum. Rimshots are said to be incredible – and incredibly loud. Lots of volume, warmth and general 'bigness of sound'.

Sizes range from 12″ × 5″ and 12″ × 7″ – which Brady reckon are a more successful formula than shallow 14″ piccolo snares – to three 14″ versions in 5″, 6½″ and 8″ depths, Prices come in from around £250 to £390.

Brady snares can be custom-built to any size and delivery time is a modest four to six weeks from date of order. Brady – who also make block-shell kits, fibreglass drums and normal ply snares – will be stocked by approximately 15 leading drum dealers around the UK.

More info from: *Karl George, 8a Fieldon Close, Shirley, Solihull, West Midlands.* Or if you can afford the phone call, give the Brady Drum Company a bell on *(010 61) 9 4012849.*

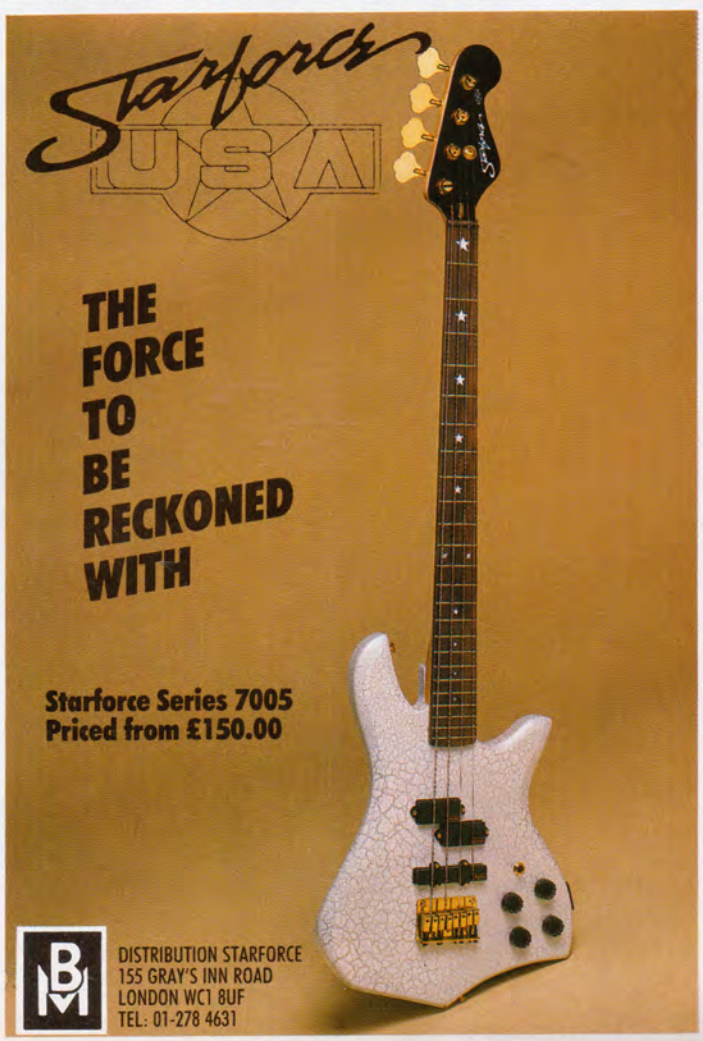
BAM, DAM, GAM

IN FULL these snappy little acronyms stand for the **Bass Academy** . . . the **Drum Academy** . . . and the **Guitar Academy Of Music** – three new music schools just opened up under the umbrella of the **Musicians Academy**, operating out of premises above East London's the Bass Centre in Wapping.

Run by **Tony Muschamp**, previously the head of London's Bass Institute, these three schools are offering a range of part-time, full-time and one-to-one tuition programmes. Streamed into Foundation, Intermediate and Advanced, the courses claim to cover a broad range of tuition including a programme specifically for Heavy Metal.

According to the Academy, if you display above average ability they'll automatically refer you to the Musicians, Bass or Guitar Institutes in America for more advanced courses. What they don't say, though, is who'll pay the air fare!

More info from: *The Musicians Academy, 131 Wapping High Street, Wapping, London E1 9NQ. Tel: 265 0284.*



(NOT) WAITING FOR THE BIG ONE

Life sure is tough, when you're a female singer struggling to make a name for yourself in the male-dominated music scene. "Rock 'n' roll slut, Heavy Metal bimbo . . . you name it, I've been called it," sez LORRAINE LEWIS of FEMME FATALE. MICK WALL lends a sympathetic ear, and is shocked to discover that Our Heroine doesn't have a boyfriend at the moment (gasp!) and, not only that, hasn't ackshully 'had sex' in a lo-o-o-ng time (double-gasp!)

LORRAINE LEWIS: "I don't really think about sex, I don't really crave it, I'm just too into making the band happen"

Pic Ross Halfin

IT'S HARD to know with Lorraine Lewis where the fantasy ends and the reality begins. She and her band, Femme Fatale, are only one album old but already they've been boxed, labelled, stamped, and mailed direct to your hearts as the Bimbo Band of the year.

Not least by this publication – dubiously scrutinised first by Hojo, then lampooned mercilessly in the pages of View From The Bar. More cleavage than genuine leverage, we suggested. More tits than hits. You know the scenario . . .

Of course, a good deal of this Lorraine Lewis and her boys have brought down on their own heads. Monstrously hyped for weeks before it was released, 'Femme Fatale' woulda had to be some kind of masterpiece to live up to the expectations aroused by the band's record company, MCA, and the band's high-powered American management company, Frontline (who also handle the affairs of Whitesnake, Heart, Poison, the Cult . . . you get the picture).

I mean, by now we all know her name and chest measurements – XL – but has anybody actually listened to the album yet, and do those that have really have anything interesting to say about it other than there's a nice piece of ass on the cover?

'Femme Fatale' is no masterpiece, but it's no wrist-job either. No entirely. It's a *first* album, ferchrissakes, loaded down with errors, but nothing that a Desmond Child or Mick Smiley couldn't sort out by penning a couple of hits for them in time for the next album. Why not? They've done it for plenty of others (Aerosmith, Bon Jovi, Cheap Trick, Lita Ford. . . do we really need another list?).

Why not Femme Fatale? After all, that *is* a nice piece of ass on the cover, no? And tho' she's no Janis Joplin in the vocal department, the gal's got spirit, she's smart and she's got front (yeh, yeh, all right, settle down) and right now she's raisin' hell and going for it and why shouldn't she?

Lorraine Lewis knows where it's at. "You've got to go for it while you can," she says more than once in our interview, and she is right.

It just depends on how far you're ready to go in order to get what you want. I've only met Lorraine Lewis once, but my impression is that here is a girl prepared to go farther than most, though not as far, perhaps, as I've heard it whispered by the more malicious-minded gossips in LA.

The word is she's undergone cosmetic surgery: tits, thighs, you know. Maybe she has. So what? If every rock musician with a record in the charts was ostracised for having their features sharpened up at some point by a doctor with a steady carving hand, over half the rock bands currently making it would go out of business. Like, tell it to Cher, Michael Jackson and the rest of the millionaires.

I met Lorraine Lewis on a hot, sunny LA Sunday afternoon a few days before she and her band left for London and the start of Femme Fatale's current – and first – British tour. The venue was a poolside table at Le Mondrian hotel on Sunset Boulevard.

Lorraine was dressed in loose, black shorts adorned with tiny white skulls and a loose, dark top. Apart from a little eye-liner she was wearing less make-up than most boy rockers I get to interview. Needless to say, she's also better looking.

She's pleasant company, too, with few apparent illusions about her current standing, but plainly determined to make the most of what she's got. She tells me she's a quick learner and I believe her.

We order coffee, juice, mineral water, the works for a healthy interview, and I light a cigarette and switch on my machine . . .

YOU'RE JUST about to take-off for your first British tour. This is your second trip to the UK in as many months. You like the place or something?

"Yeah, I went out and did some promotional things. . . and got slagged!" she chuckles half-heartedly.

You mean Howard Johnson's story in Kerrang!*?*

"Yeah. But actually it really wasn't bad, it really wasn't bad at all. It just began as referring to me as a rock 'n' roll bimbo, and that I could show all the skin I wanted to show and it wouldn't impress him. He just wanted to talk about the music and whatever, which is what it's all about anyway.

"So that was, like, the initial opening paragraph, and when I first read that I was a bit shocked, because I thought we had a good conversation.

"But then when you read through it, it's really not bad at all, it's actually quite flattering, because when he let me just be myself and let me talk for myself I have something to say. And that message got across, I think . . .

"He just happened to be at a photo-session, too, where I was playing to the camera and showing some shoulder and stuff . . . It was just too much for him, I guess," she laughs, and this time she means it.

Tell me a bit about yourself. Before Femme Fatale, what were you doing?

"I've always been a rock 'n' roller. Even when I had so many nine-to-five jobs, I always got sent home for the way I looked, or headbanging while I was working or whatever. Rock 'n' roll's just always been a part of me. It probably crept in while I was listening to Janis Joplin through the wall of my sisters' rooms, they always had it cranking . . .

"Joplin got into me somehow. And I think as far as women rock 'n' rollers go, there just haven't been that many and I think she really opened up a lot of channels for me to be myself and express myself. And I've always been real outgoing and real open, and rock 'n' roll is a great outlet for that."

How old were you when you started singing?

"Well, I first picked up a guitar when I was about 10 or 11. My mom had a Stella Harmony guitar and I ended up picking it up and teaching myself how to play and started writing songs and singing. And then I'd start performing for anyone and

KONTINUEZ OVER

BIG ONE
FROM PREVIOUZ PAGE

everyone who would give me the time, just wherever and whenever I could.

"I used to carry the guitar around with me on my back all the time, I used to take it with me to Junior High, you know, one of *those* kids. . ."

What sort of songs were they?

"It was stuff like *(singing)*: *'Come down to my place/We'll have some fun/Come down to my place/Yes, come everyone'*. Sort of country-flavoured sort of stuff," she giggles girlishly.

"You know, trying to find whatever would rhyme with this word and that word . . ."

Do your mother and father approve of what you do?

"They *love* what I do! They love it. They were always really supportive . . ."

WHERE DID the idea for Femme Fatale originally come from?

"The band have been together for about two-and-a-half years now, but the idea for Femme Fatale was born in my mind a long time ago. I always wanted to be in a great rockin' band, with great looking guys.

"It's like your mom always said, it's just as easy to marry a rich man as a poor man. I think it's just as easy to find great-looking great musicians to play with in a rock 'n' roll band as it is to find *ugly* great musicians. So I always wanted to be in a band with great-looking guys, and I got my dream.

"We used to hang out together in the clubs in Albuquerque. We were all in different bands but we were all really great friends. We were all totally committed to whatever project we were each working on, but the truth is I always wanted to steal these guys and start a band."

Did they have any qualms about working with a girl singer at first?

"I don't think any of them would ever have worked with a girl if it wasn't me. They've told me that several times. But I always had a reputation in that town . . . Not what you're thinking. But a really great reputation as a performer and as a singer in that town.

"If the band broke up tomorrow they wouldn't get in a band with another girl, ever. I know it. I mean, I'm a girl – so what? I'm a *person*. . . I'm almost even asexual, I think, sometimes.

Are they happy to walk in your shadow? In as much as it's your picture, not theirs, that adorns the album sleeve and the fact that the band is called Femme Fatale, which is obviously supposed to be you, too?

Pic Ross Halfin

FEMME FATALE the band: "I don't wanna go up onstage with a tape player and try to rock out by myself, y'know," says Lorraine Lewis. "I wanna have the guys there, too"

"Well it could have been just me and not them at all, which is what the record company wanted, initially. But I fought it every step of the way, I wanted this thing to be presented as a *band*. . .

"If it hasn't been in any respect, it hasn't been because Lorraine has an ego problem and wants her picture everywhere. Lorraine has fought for the band every step of the way. We're a *band*! I mean, I don't wanna go up there with a tape-player and try to rock out by myself, you know, I wanna have the guys there, too."

So they have no problems with the fact, so far, they've remained pretty faceless?

"I think at this point, no. I think that, basically, they expected it. We talked about it in the beginning, and I don't think that they're very surprised by what's happened.

"Now it's time to shift things a little though, and show that, yeah we really are a band, we are a gang, you know. We hang together and we're friends and I think we're gonna start showing that more now. Seeing us play live will prove that."

Did you always dress up the way you do now when you first started out, or were you more of a jeans and T-shirt type? I mean, did you flaunt your sexuality as much in those days?

"I've always been told that I'm sexy. I remember hearing that back when I was 13 or 14-years-old. But I don't think it's just a matter of what the body's doing or what the body looks like, sexuality just comes from your gut. I don't think you can hide it.

"I've got to say, though, I looked back on some pictures just the other day from a few months back, and I just went, 'What is all this *skin* I'm showing?' I don't get it right now. You know, there's so many different people inside of me, and right now I'm just really sick of showing my skin.

"I just look at some of those pictures and I go, 'God! Too much, too much, too much . . .' And now that everybody knows that it's there I just want to hide it and keep it for myself, you know?" she smiles coyly.

THE STORY goes that you were signed to your record deal after only seven shows. This has all happened very fast for you. Do you feel the pace hotting up?

"Sure. Actually, what happened was we played five shows and two showcase gigs for the record company, and then we got signed. We may not have been around long but we've already covered a lot of ground, and whatever anyone thinks or says about our album, I'm proud of what we've done.

"And we've got a great base for the next album."

When do you begin recording your next album?

"We're gonna start not long after we get back from England. We're gonna record in April or May because we wanna get it out for Summer. And then we wanna do a smokin' tour, we wanna do Donington . . . We wanna do it *all*. Throw us to the world we're ready for it!

"I tell ya, this next album is going to be awesome. We're looking for producers right now . . . We're talking about Tom Werman, or Bob Rock would be great, or Mike Clink . . ."

Have you written much of the material yet?

"We've already got a ton of stuff. . . 'The Sky Is Alive', 'Passion Play'. . . it's a little more edgy, a little more, uh, bluesy than the first album."

Do you think you're going to have to prove yourself more as a credible artist because you're a woman? You're a female in a very sexist industry, particularly this branch of the industry – Heavy Metal. You know, the words roll off the tongue real easy, like 'Bimbo' and . . .

"Rock 'n' roll slut? Yeah, I've been called it all. How I deal with it depends on the mood I'm in.

"I mean, I'm a genuine person and I have genuine feelings and I'm real, and when this thing with the record deal and everything all started I just thought that people were intelligent enough and real enough and human enough to realise that I am an artist and I am a creative force, and I am a woman and why should I down-play my . . . my assets?"

Maybe some people think you've got it easy because you're a good-looking girl?

"Well maybe they do, but f**k them all because I've worked *hard* to be here, you know? If people think I look attractive it's because I've worked hard to look this way.

"I mean, I was a fat kid, I really was. And I dieted and I worked my ass off. I work out twice a day! I mean, I'm not all skin and bone, I'm a healthy girl. I'm not into that Anorexia trip," she hoots. "You know, and lots of laxatives, ha ha ha!

"The guys in rock 'n' roll bands are worse than most of the girls, anyway. They sit and primp themselves up in front of the mirror, too."

A lot of people tell me you remind them somewhat of Tina Turner the way you move and shake it onstage. . .

"I love that! I *love* that! That's such a big compliment. . . You know, the woman used to scare the shit outta me when I used to see her on TV when I was a kid.

"She was so strong, and so manly and just so *powerful*, and I'd never really seen a woman be like that before . . .

"You know, I was talking to my girlfriend the other night," she says, suddenly changing tack. "And we were talking about sex, right? And, believe it or not, it's been a long time for me . . ."

Get out of town! I don't believe it!

"No, it's true, it's really true," she sighs. "I don't have a boyfriend, and lots of guys call and stuff, you know, but I'm just really into doing my craft right now . . ."

But that doesn't mean you can't have a sex life, surely?

"It does and it doesn't. My attention span just isn't big enough, maybe, for both right now. But I was talking to my girlfriend about it and she was saying how the best thing in the world to her is sex, great sex.

"And I thought about it, and I wanted to say the same thing, 'cause it sounded so cool, it sounded so *liberated*, right? And I sat there and I just said, 'I know this might sound weird, but right now it's really not that big a deal to me.' I don't really think about it, I don't really crave it, I'm just too into making the band happen. . .

"To me, being onstage is my sexual freedom, and that's where *I* get off . . . Tell your friends!"

METAL GIG GUIDE

To list your gig, write to El Rose, Metal Gig Guide, Kerrang!, Greater London House, Hampstead Road, London NW1 7QZ Telephone: (01) 387 6611 (Tuesdays and Thursdays) Fax: (01) 383 7717

WEDNESDAY 22

BRACKNELL Red Lion **ETA**
EDINBURGH Venue (031 557 3073) **Vow Wow/Leatherwolf**
LEEDS Duchess Of York (0532 453929) **Acid Reign/Lawnmower Deth**
LONDON Borderline **The Toll**
LONDON Greyhound, Fulham (01 385 0526) **This Obsession**
LONDON Hippodrome **Gypsy Queen** (HM night with DJs Krusher and Monty Zero)
LONDON Royal Standard, Walthamstow (01 527 1966) **Cut Double/Tarot**
MORECAMBE Gardens **Garth Rockett And The Moonshiners**
NEWCASTLE UPON TYNE Broken Doll **Killdozer**
NEWPORT Merlins **Zero Option**
SHEFFIELD Take Two (0742 444408) **December Rose/Epitaph**
SHEFFIELD University, Maze Bar (0742 753300) **Demon**
STOCKPORT Monroes **Lisa Dominique**
WOLVERHAMPTON Polytechnic, Dudley Site **Engine**

THURSDAY 23

BIRMINGHAM Edwards No 8 (021 643 5835) **Dirty Tryx/Lady Luck**
BRADFORD Frog And Toad (0274 65588) **Lisa Dominique/Dirty Weekend/Inside Out**
BRADFORD 1 In 12 **Generic/Vernon Walters/Hate That Smile**
BUCKLEY Tivoli (0244 550782) **Garth Rockett And The Moonshiners**
DUDLEY JB's (0384 53597) **Patriot**
GUILDFORD Civic Hall **Calamity Sox/Button Factory/Napalm Groove Squad/Van Gogh/Earlobes**
HIGH WYCOMBE Nags Head **Iron Heart**
HUDDERSFIELD Bogeys (0484 24200) **Spyyte**
HULL Sherlock Holmes **Artisan**
LONDON Greyhound, Fulham (01 385 0526) **Graffiti/No Exit**
LONDON Half Moon, Putney (01 788 2387) **April 16th**
LONDON Marquee (01 437 6603) **Under Neath What**
MANCHESTER Boardwalk **Jinx**
NEW MALDEN Manor Park **Dirty Money/Lindsay**
PORTSMOUTH South Parade Pier **Macc Lads**
NEWCASTLE UPON TYNE Riverside (091 261 4386) **Vow Wow/Leatherwolf**
SHEFFIELD Locarno **Tygerzye**
SUTTON IN ASHFIELD Gigolos **Wrathchild**

FRIDAY 24

BRADFORD Circuit 22 **Battlesnake Shake/Rage In Eden/The Snakehouse/Bastard**
BRADFORD St Georges Hall (0274 752000) **Vow Wow/Leatherwolf**
CARDIFF Bogeys (0222 226168) **Rags Dolls**
LIVERPOOL Planet X (051 236 1714) **Generic/Vernon Walters/Bomb Disneyland/Hate That Smile**
LICHFIELD Arts Centre **Demon/Wreckage/Billy's Got A Gun**
LONDON Greyhound, Fulham (01 385 0526) **Beauhemians/Mudhoney**
LONDON Marquee (01 437 6603) **Chelsea/Heartbreak Angels/Lost Angels**
LONDON Royal Standard, Walthamstow (01 527 1966) **Wolfsbane/Bajjon**
MANCHESTER Swinging Sporran **Diamond Lady**
NORTHAMPTON Black Lion **Full Moon**
NUTLEY Shelley Arms **Trixx**
REDDITCH Montville **Slowburner**
SHEFFIELD Take 2 (0742 444408) **Lisa Dominique**
TONYPANDY Naval Club **Snatch It Back**
WALSALL JB's Junction 10 (0922 648100) **Patriot**
WIGAN Stairways (0942 33038) **DRN**

SATURDAY 25

BRADFORD Brewery Tap (0274 613936) **Taboo**
BRIGHTON Centre **Europe/Dare**
BURY ST EDMUNDS Corn Exchange **Vow Wow/Leatherwolf**
CARDIFF Bogeys (0222 226168) **First Offence**
CHESTER Tarvin Village Green **Engine**
COALVILLE Railway Hotel **Parisienne Blonde**
DUNDEE Cafe Club **The Crows**
LINCOLN Corn Hall Vaults **Artisan**
LONDON Marquee (01 437 6603) **Tok-io Rose/Excalibur/Wireless**
LONDON Pembury Tavern, Hackney **Osmium**
MANCHESTER Swinging Sporran **Bad Beach/Generic/Vernon Walters/The Next World/Hate That Smile**
PETERBOROUGH Crown **Stateline**
TONYPANDY Naval Club **Feline Groove**
WARRINGTON Lion **Pendragon**
WELLINGTON Arts Centre **Amethyst**

SUNDAY 26

ASHFORD Castle **Red Dogs**
BRISTOL Bierkeller (0272 268514) **Midnight Blue/State Of Innocence/Savage Heart**
GLASGOW Rooftops **Drunken State**
HULL Adelphi (0484 48216) **Pendragon**
LIVINGSTONE Waverley **The Crows**
LONDON Lord Clyde, Leyton (01 539 0094) **Exile**
LONDON Marquee (01 437 6603) **Horse/Tour De Force/Circus**
MANCHESTER Apollo (061 273 3775) **Europe/Dare**
NORWICH Jacquard **Deviant**
PLYMOUTH Warehouse (0752 224200) **Foxx/Egypt/The Gentlemen**

MONDAY 27

BIRMINGHAM Edwards No 8 (021 643 5835) **Wolfsbane/The Grip/Marshall Law/Ark/Bajjon/48 Crash/Cincinnatti**
BIRMINGHAM Kaleidoscope (021 643 7019) **Hellbastard/Dr And The Crippens/Carcass/Bolt Thrower/Cerebral Fix/HDQ/Bomb Disneyland**
CARDIFF Bogeys (0222 226168) **Tok-io Rose/Zero Option/Wild Pussy/Rufus T Firefly/Wreckage** (Meningitis Benefit)
EDINBURGH Playhouse (031 557 2590) **Europe/Dare**
HALIFAX Showbar **Tattooed Love Boys**
HUDDERSFIELD White Lion **Stateline**
LONDON Alice In Wonderland, Gossips (01 434 4480) **Lord**
LONDON Sir George Robey, Finsbury Park (01 263 4581) **Voodoo Child/Big Boy Tomato/Peter Shoenshell/Trash County Dominators/Surfing Brides/Snatch And The Dead/Beat Of The Beast/Anonym/Mild Mannered Janitors/Telescopes/Thunder Dog/Bible For Dogs/Tableau Buzz/Argument**
MILTON KEYNES Woughton Centre (0908 660392) **Acid Reign/Xentrix**
WORCESTER Jolly Roger **Slowburner**

TUESDAY 28

ASHFORD Castle **Parisienne Blonde**
HULL Murphys Bar **Marino And Ron Hales**
LONDON Greyhound, Fulham (01 385 0526) **Ice Babies**
LONDON Royal Standard, Walthamstow (01 527 1966) **Workhouse/3D Echo**
PRESTON Raiders **Generic/Vernon Walters/The Next World/Hate That Smile**
WORTHING Thieves Kitchen **Trixx**

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Pic Ken Scales

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ICE AGE

DUE TO OUR VOCALIST QUITTING THE GROUP, WE ARE UNABLE TO COMPLETE OUR EUROPEAN TOUR WHICH WAS DUE TO RUN UNTIL APRIL 30TH. WE HOPE THAT ALL YOU FANS WHO TURNED UP AT NUTLEY, WISBECH, SHEFFIELD, LONDON MARQUEE AND EAST DEREHAM WILL ACCEPT OUR APOLOGIES AND GIVE US THE SAME UNDYING SUPPORT THAT WE HAVE RECEIVED THROUGHOUT THE CURRENT TOUR. PLEASE WRITE TO US AT THE ADDRESS BELOW, AS WE WILL BE IN ENGLAND UNTIL WE FIND A NEW VOCALIST. WE WILL AS EVER REPLY TO EVERY LETTER. ALTERNATIVELY SPEAK TO OUR MANAGER DAVE MAILE ON 0945 63742 OR 0945 587350. HE WILL KEEP YOU INFORMED OF OUR ACTIVITY. "THIS IS NOT THE END, THIS IS THE BEGINNING".
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LISA DOMINIQUE

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HIPPODROME

WED 29th MARCH

Lisa would like to thank everyone who voted for her in the *Kerrang!* Readers Poll and says her new album's sounding so hot it's gonna knock you out!

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GARY MOORE

Plus Special Guests VICTORY

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SHEFFIELD CITY HALL
THURSDAY 25th MAY 7.30 pm
Tickets: £10.00, £9.00 Available from B/O Tel: 0742-735295 and all usual agents
This date replaces March 6th, tickets for this date are valid, refunds will be allowed until March 31st.

EDINBURGH PLAYHOUSE
FRIDAY 26th MAY 7.30 pm
Tickets: £10.00, £9.00 Available from B/O Tel: 031-557 2590 and all TOCTA Agents
This date replaces March 5th, tickets for this date are valid, refunds will be allowed until March 31st.

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SHRAPNEL

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■ **LANA LAWFORD Management** seek **Guns N' Roses/LA Guns** type bands. London based preferred. Must be contract-free. Call **(01) 223 3362**.

■ LONDON-BASED band **Montana Red Dog** have changed their name to the **Red Dogs**.

■ **LADY LUCK** have released their debut 12" EP **'Hammer To The Heart'**. They play **Birmingham Edwards No 8** March 23.

■ HARD ROCK Glamsters **Sweet Teeze** require powerful sleaze/Glam bassist and drummer. Contact the band at: **28 Clarina Street, Lincoln.**

■ FUNCORE BAND the **Amazing Screaming Willies** have a 16-song compilation tape available, priced £2, from: **I Shipley, 61 London Road, New Balderton, Newark, Notts NG24 1RZ.**

■ **FKM** APOLOGISE to anyone who sent for their last demo tape and did not receive one, as the tape quickly sold out. Anyone still waiting should contact: **LA Management, Melrose House, Ned Lane, Bradford BD4 OEJ,** and the band will make amends.

In the meantime they play **Sheffield University** March 21 (supporting **Wolfsbane**), **Bradford Frog And Toad** April 15, **Barnsley Toby Jug** 19, **Sheffield Locarno** 23.

■ MANCHESTER-BASED **Lipstick Junkies** would like to point out to other bands that their name is registered as a small business. Contact them at their new address: **Kneel, Flat 3, 70 Northern Grove, Didsbury, Manchester.** They play **Stockport Monroes** April 17.

■ BIRMINGHAM 'MOTOR-sonic guitar-rock' band the **Filipinos** have released their debut album, entitled **'Doo-Wadda-Doo-Wop'**, on the Swordfish label.

They play **Birmingham Edwards No 8** March 29.

■ ESSEX-BASED band seek **Roth/Night Ranger** influenced bassist and drummer. Call **Dave** on **(0277) 226631.**

■ *SINGER/SONGWRITER/guitarist **Dolli D'Mello** seeks 'mega-modern' rock band influenced by **Prince/Billy Idol** etc. Contact: **St Michael PR, 82 Station Road, Finchley, London N3 2SA.***

■ **VOD** NOW have their second demo available, featuring five tracks and priced at £2, from: **Stuart Hermolle, 33 Woodstock Drive, Ickenham, Middlesex UB10 8EG.**

■ TWO FEMALE vocalists require guitarist/bassist/drummer to form a 'serious' hard rock band in the Neath area. Aged 16-18. Send tape/biog etc to: **3 Ravens Court, Cimla, Neath, West Glamorgan, South Wales SA11 3SU.**

■ LONDON-BASED sleazy rock 'n' roll duo require lead and rhythm guitarists and vocalist to form a band. Influences **Alice/Iggy/Hanoi** etc. Call **Steve** on **(01) 733 2347** or **Stuart** on **(01) 226 4894.**

■ SOUTH WALES Metal band **Talan** require vocalist/frontman, **Harnell/Halford/Tate** influenced. Send demo/biog etc to: **Phil John, 3 Burrows Road, Baglan, Port Talbot, West Glamorgan, South Wales SA2 8BG.**

■ DUBLIN-BASED hard rock band **Ruff N' Ready** have a five-song EP available, priced £2.50, from: **43 Kilclare Gardens, Jobstown, Talloght, Dublin 24.**

■ **PALE RIDER** release an EP on the Arcane label on April 3. It's titled **'Burning Sand'.**

■ SPEED METAL band **Interpol**, who split up last year, have raided the box in the garage for copies of their five-track demo. If you missed it then, you can buy it now priced £1.50, from: **I Shipley, 61 London Road, New Balderton, Newark, Notts NG24 1RZ.**

■ HEAVY ROCK band **Comedy Of Errors** have recruited singer **John Cowden.**

■ SLEAZY GUITARIST seeks band/musicians in the Birmingham area. Contact **Nikki, 68 Station Road, Kingsneath, Birmingham.**

■ BIRMINGHAM BASED **Barabbas** seek 'loud and aggressive' bassist. Contact them on: **(0386) 552392**, or send tape/biog to: **No 10, Top Flat, High Street, Pershore WR10 1BG.**

■ LIVERPOOL-BASED **Leads To Fields** have a live tape available, priced £2. Cheques/POs to: **JC Marsden, 435 Queens Drive, Liverpool L13 0AC.**

■ **WAIFS N' Strays** seek a vocalist into **GN'R/Faces/Waysted.** Call **Adam** on **(01) 475 0107.**

■ SWEDISH BAND **Steel Wings** have released their self-titled album on the Air Music label. Contact them c/o: **Steel Music HB, Kaplansg. 1A, 28500 Markaryd,Sweden.**

■ ***COSMIC CRYSTAL*** fanzine has folded due to unforeseen circumstances (*Wot? You mean even the CC could not foresee its own demise! – Cosmic Ed).* Cheques will not be cashed, and money will be refunded. Sorry!

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All quoted customers' letters on file.

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NORTH WEST-based **Deadline** play **Liverpool Milos** March 30, **Wrexham Kings Arms** April 13, **Riddings Queens Head** 22, **Corby Elf Tree** May 21.

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FOXX, EGYPT and the **Gentlemen** play **Plymouth Warehouse** March 26.

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WHITE LIE play a farewell concert at **Wimbledon William Morris** April 16. Two ex-members of the band then seek guitarist and keyboardist for a new outfit. Call **Colin** on **(01) 942 7838** or **Jon** on **(01) 949 3596.**

FELO-DE-SE play **London Hippodrome** April 14. Tickets are priced £5 and available from: **Nixie, 23 Hollington Park Road, St Leonards On Sea, East Sussex.** Please enclose an SAE.

DONCASTER-BASED **Wanted** (formerly **Paris**) play **Dinnington Lyric** April 6 (supporting **Excalibur**), **Sheffield Locarno** April 24. They have a five-song demo available, priced £2,30, from: **M Thomas, 11 Crossways, Wheatley Hills, Doncaster, South Yorks.**

MIDNITE SUN play **Croydon Ship** April 3 (free admission), **Sydenham Greyhound** 14.

CARDIFF-BASED **Who Hit Jack** play **Cardiff Lodge** April 1, **Swansea Singleton** 8, **Newport Merlins** 26, **Cardiff Dowlais** 27, **Barry Borough Arms** 29.

CARDIFF-BASED band **Backstreet** play **Maesteg Harlequins** April 1, **Newport TJ's** 6, **Tonypandy Royal Naval Club** 21, **Machen Forge And Hammer** 23, **Swansea Singleton** May 5, **Hereford Old Harp** 6.

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LORRAINE LEWIS: still *waiting for the big one*

Pic Ian Jacobs

FATAL DETRACTION

FEMME FATALE
Rock City, Nottingham

MAYBE I'D expected just a little too much from Femme Fatale's first ever UK gig.

Sure there were plenty of people in the audience lapping up every second of the 50 or so minutes the band were on stage, but I've seen far better reaction from the Rock City faithful to lesser bands, and the show was hardly a sell out tonight either.

Have Femme Fatale, and Lorraine Lewis in particular, been way too overexposed? Yes and no.

I feel the main problem has been that everyone had this big visual impression of them as a result of the two videos released thus far showing the band rockin' out in a welter of lights, sound and action. Playing a club with a small, cramped stage and shoddy sound did Femme Fatale no favours.

And Lorraine herself was affected by all this the most. Opener 'Fortune And Fame' found the girl struggling to be heard as she bopped around the front of the stage trying her hardest to out do Tina Turner.

Lorraine must, however, be given credit for not only involving the females in attendance but commanding their respect too. She may be the newest rock pin-up for the lads but she's slowly building a solid base appealing to *both* sexes. Bimbo she ain't. Tough chick she wants to be.

Musically the band really didn't improve too much on what you can hear on the album, unfortunately. What's more, because they were headlining they had to extend many of the songs which tended to drag out too much. A distinct lack of material was evident. Both 'Cradle's Rockin'' and 'Rebel' suffered from pointless intros and 'My Baby's Gun' was pretty awful.

Obviously the two singles, 'Fallin' In And Out Of Love' and 'Waiting For The Big One' – the set closer – received the biggest ovations from the rather tame crowd, but I felt that the new number, 'The Sky Is Alive', was the real point of interest showing that, for the next record, Femme Fatale are going to be just as capable as any of writing ridiculously clichéd lyrics matched to punchy riffs.

AC/DC's 'Long Way To The Top' as an encore summed things up by the title alone. As much as I expected them to break through this year FF have some way to go before they can be put into the Must See category. And what really was the point of spraying yourself with paint, Lorraine?

There must be 101 bands in Los Angeles who are better in all respects than Femme Fatale right now, even Warrant, but, in the end FF will succeed. At the moment it's a case of too much all too soon. DAVE REYNOLDS

GOLDEN EARRING
Leiden, Holland

IT'S ALWAYS pissed me off that such a damn fine rock band were never really appreciated over here, especially as I now have to sit on a boat for eight ball-aching hours before I get to see them.

Tedious though the crossing is, it was well worth it to see Golden Earring celebrate 25 years at the top of European rock with a set five minutes short of 2 hours.

Earring were on form, from the opening 'Back Home' to their encore 'Clear Night Moonlight'. They never lost their way, despite the length of time they were on stage, and after a medley of early stuff from the '60s, they were cooking with gas.

Early '70s next; 'Sleepwalkin'', 'Bombay' and 'Ce Soir', from the albums 'To The Hilt', 'Contraband' and 'Switch', respectively, then driving on through 'Weekend Love', 'Long Blonde Animal', the haunting 'Quiet Eyes' and yes, of course, 'Radar Love'. Earring never seem to tire of playing it, I think they'll still be playing 'Radar Love' into the 1990s, and although a shorter version than usual, it sounded as good as ever, Cesar Zuiderwyck providing a drum solo with a difference as he played his 'electronic jacket' (or was he just looking for his matches!).

'Twilight Zone' from the successful 'Cut' album, is probably as well known now as 'Radar Love', and if Earring had had a fair crack of the whip over here in England then it might have been as successful as it was in the rest of the world!

It's not surprising after such indifference towards the promotion of said single that they are reluctant to consider playing over here. But enough of politics, back to Earring's performance.

You have to say that Earring still enjoy their music as much, if not more than ever. They put everything into their performance, their music is powerful and intense, sound and lighting excellent due to good choice of venue and good road crew but mainly due to 25 years in the business not having been wasted.

Having survived the traumas of the late '70s. Earring now look set for another 25 years.

Which reminds me of what the Dutch chap said as we sat drinking Heineken in the pub after the show. "I hat been an Earrink fen for 50 years," he joked. So Earring refresh the parts . . .?! PHIL TYLER

ONE-DERFUL

METALLICA, QUEENSRŸCHE
Meadowlands Arena, New Jersey

FIRST, QUEENSRŸCHE. Smooth and professional, they delivered a set of restrained power, based primarily on the 'Operation: Mindcrime' opus with a few oldies thrown in for good measure. Although Queensrÿche may lack the absolute ballcrushing force of the headliners, their stage persona and musical moves remind me in many ways of younger, vintage Priest certainly in Geoff Tate's theatrical gesticulations.

This is one helluva tight act. The set flows seamlessly from 'Revolution Calling' (one of their very best) to 'Operation: Mindcrime' to 'Speak' with no miscues, just excellent ensemble playing. Tate's voice fills the arena effortlessly, soaring into the rafters with ease, while the other four nail it down firmly behind him.

If Queensrÿche had a handicap, it was this: the presence of the juggernaut to follow would overshadow any opening act and make them seem small. Queensrÿche are a fine, fine group but I daresay it was like lighting a firecracker before an atomic blast.

The blast occurred at 8:50 pm and sustained for two hours and 10 minutes. Metallica are larger than life, epic-sized in fact, but at the same time you feel like you're right there, in the infamous Ulrich garage, watching the band just jam and have a good time, along with 20,000 others.

'Blackened' leaps out of the starting gate, of course, racing along on fire-breathing engines of high-tech rhythm.

The tour is running smoothly, now into its fifth American month, and Metallica make it look so goddamn easy.

The four horsemen are in no way dwarfed by their sombre stage set, and the gradual appearance of Blind Justice only highlights the pace and buildup of the show. Metallica are all about drama and this is the most dramatic arena concert I've seen since . . . well, I can't remember when.

The single most stunning moment: Jason Newsted finishes his solo and is joined on the drum-riser steps by Kirk and James for a melancholy, stark reading of the soft passage from 'To Live Is To Die'. It's an oddly beautiful tableau, lulling in its mournfulness, and then snapped brutally back to reality by the opening barrage of 'Master Of Puppets'. The effect is instantaneous, electrifying, and almost impossible to capture on paper.

The crumbling of the stage brings gasps during '. . . And Justice For All', another peak in a set filled with transcendental moments. The intimacy of 'Fade To Black' gives way to the ferocity of 'Battery' while 'One' forces home its point amongst stuttering strobes and machine-gunning double-bass from Lars, who's exceptional tonight.

But lest we think it's all heavy theatrics, James burps into the mic and Jason does him one better by farting for the benefit of the arena during 'Seek And Destroy', which also features hidden Spastik Children lyrics. And the quartet's slop-and-stop renditions of 'Prowler', 'Helpless' and a few others are there to remind us that it's just Metallica, same old drunks that we know and love.

Yes, indeed, same old Metallica. Powerful, monstrously heavy, and more than capable of bludgeoning any arena in the world as if it were their own garage.

DON KAYE

WARRANT
The Whiskey, Los Angeles

ACCORDING TO George Bodnar, Warrant don't like me simply because of my review of their debut album, 'Dirty Rotten Filthy Stinking Rich'. I felt I was being pretty fair, it was a rather average record with a few good songs.

So if these boyz get all sulky due to an honest, fair review what will they be like when they're subjected to a real slagging? I dread to think. Could they turn into a bunch of dirty rotten filthy stinking loozers?!

It might be worth pointing out that this wasn't actually an official date. LA's music weekly *Rock City News* were holding an informal evening of events involving several LA acts, of which Warrant were just one. When they took to the stage at around midnight they were pretty trashed but still greeted with hysteria by the little girlies down the front. One girl in particular sobbed openly at every move singer Jani Lane made towards her side of the stage.

They opened with the title track to the album and then proceeded to give the Whiskey crowd at least 40 minutes of what was actually good entertainment. The band were totally relaxed, laid back to the point of sitting on the drum riser like a load of Muppets at one balladic moment in the set ('Sometimes She Cries' bringing about floods of tears from the chick, stage right).

Obviously the highlights were 'Down Boys', '32 Pennies' and the really infectious 'Big Talk', a song, like 'Down Boys', that really has hit single potential not like all the balladic nonsense I fear could be released in an attempt by Columbia to do 'a Poison'.

They appear to be the biggest thing in Los Angeles right now, let's see them take the rest of the States.

If I really had a criticism about this performance, however low key, I would ask why on earth the band had to use their own soundman who didn't seem to get to grips with the board when the Whiskey's regular in-house guy does a far better job?

DAVE REYNOLDS

ROBERT CALVERT BENEFIT
Brixton Academy

EVERYONE HAS a pet hate and mine is all-day gigs held indoors. Add eight hours in a crammed venue to over-zealous security who prevented half the audience getting in for the best part of an hour after the bands had started and it's hardly surprising that most people didn't seem in the best of moods.

Like most of the audience I missed **Lesbian Dopeheads On Mopeds**, better know as Gaye Bykers On Acid. They were third on the bill according to the adverts and the tickets but, for doubtless good reasons played first, and I suspect to a half empty hall.

The early bands were uninspiring and it was left to **Nik Turner's Fantastic Allstars** to put a bit of life into the proceedings. They were briefly joined by another ex-Hawk Simon House and for a while it looked like a party atmosphere was going to set in.

Unfortunately things didn't really get going until the appearance of **Dr And The Medics** who got the warmest reception of the day so far and then went on to earn it and in the process cut the queue for the ladies loo in half for which I was very grateful.

But it was **Hawkwind** who everyone was there to see and the only disappointment was the length of the set, which at only an hour didn't seem anywhere near long enough. However there were lots of Calvert songs, 'Damnation Alley', 'Ejection' and 'The Right Stuff', and it was nice to see ex-Hawks like Nik Turner, Simon House and Martin Griffin get up and play along.

As tribute gigs go it was refreshingly cheery and was therefore what the man would have wanted.

EL ROSE

JASON NEWSTED: gazes in one-derment at Don's ecstatic review

Pic Ross Halfin

HELL FOR LEATHER'

MICHAEL OLIVIERI: looking larger than life onstage next to his half-pint size bandmates

Pic Dave Willis

LEATHERWOLF
Astoria, London

REVIEWING A gig's a bitch sometimes.

First you've got to fight your way through the (updated) Pan Am-style security at the Astoria (the hairspray's waved around just to check it's not a sub-machine gun, then I'm read my rights by a particularly obnoxious individual about possession of a recording Walkman – security, I'm told, will be watching me, should I dare try and tape the gig. Quake? I nearly holidayed in Armenia!).

Then a roadie whispers in my ear, "It's all taped, y'know. They lock the keyboard player in the toilet after the show so nobody finds him". Oh.

Then poor ol' Skarlet has to miss half the set trying to find Dave Willis' mysteriously missing photo pass – he just about catches the last 10 minutes, but, strangely, possession of a photo pass tonight doesn't actually grant admission to the pit. Groovy, uh?

Leatherwolf, the Californian five-piece who had enticed us to this snakepit, were . . . confusing. The warm welcome and subsequent slight decline in audience response I can attribute to a coupla things. Firstly, the band are riding a wave of (justified) press popularity in the UK at the moment (hence the initial enthusiasm); and while their 'Street Ready' LP is very good, it hasn't really been out long enough for people to get fully to grips with it (hence the decline).

Secondly, frontman Michael Olivieri, despite a strong voice, grabbing stage presence and amazing hair, hasn't quite got the crowd rapport bit down to any kind of art as yet. The brief brash Americanisms are all very well in California, but on a damp London night, a crowd need to be worked, talked to, introduced to their new friends on stage.

Battling against appalling sound (and subsequent 'stitch-up' rumours – not from the band, I hasten to add), 'Rise Or Fall' and Creedence's 'Bad Moon Rising' fly past in a blurred haze, but with suspiciously *squeaky clean backing vocals.*

Then I see the Leatherwolf I desperately wanted to see – the 100 per cent exquisite no-holds-barred blaze-out of 'Thunder', including an impressive solo from guitarist Geoff Gayer. Indeed throughout, it is Gayer who earns the respect and takes the limelight, while fellow six-stringer Carey 'Not So Scrummy In The Flesh As On The Pix' Howe takes more of a back seat. A shame, cos with the talented Olivieri frequently strapping on a guitar to add to the mayhem, 'Wolf can afford *to have two all-star guitar heroes engaged in a duel to the death out front.*

'Street Ready' and 'Hideaway' are well up there with 'Thunder', Olivieri visually completely compelling and Gayer aurally awesome, cracking his curls around with the same whiplash intensity applied to his playing.

"Be honest, Alison!" squawked Carey as I exited the bar later. Okay then dear, I will:

I like Leatherwolf, but tonight the sound was hideous, the record was new, and there were more controversial rumours flying around than in the average Jon Hotten news story. No basis on which to form a firm opinion, methinks. ALISON JOY

TOUCHE
Polytechnic, Portsmouth

ONCE THERE was a band called XS run by twin brothers; bassist Steve Owers and guitarist Mark Owers. After an ill-fated deal with Jet Records subsidiary Anchor, the band eventually signed to FM/Revolver and recorded their debut album. However, the band members fell out and the twins along with keyboard player Graeme Collet, parted company in particularly acrimonious circumstances. The remaining XS duo recruited some replacements, kept the record deal, kept the songs (which were composed largely by the twins), changed their name to After Hours, issued the album, and the rest, as they say, is history.

But the twins' egos are sufficiently large to take knocks like this. Hooking up with former Idol Rich vocalist Mark Smith (or Mark *Thompson*-Smith as he likes to be known these days) they've produced a band that is decidedly hot to the touch.

Putting the Derek Oliver fancies of XS firmly behind them, Touche have an aggression in their stride that After Hours could never match. Somewhere between prime Dokken and Yngwie Malmsteen in style, songs like 'Feel The Pain' and 'Run For Your Life' motor along on some wicked Owers riffs.

The UK isn't renowned these days for producing guitarists of quality and Mark Owers is one of the better ones. The beauty of his style is that, unlike Yngwie and many of his ilk, he doesn't feel the need to announce his presence on every damn song and is quite prepared to take a back seat if that's what the tune demands.

I've yet to be convinced about Touche's utilisation of an electronic drum kit mind you, and although Mark Smith's certainly got the looks and has come quite a way in terms of vocal quality since his Idol Rich days, he's still a little way short of the class of After Hours' John Francis.

However, Touche work damn hard onstage and, even after just three shows, already look a more complete and convincing live act than their former colleagues.

Although much of the audience seemed to prefer the infectious boogie of support act County Line, Touche were a good league ahead tonight. There's already interest in the band from some of the Metal industry's prime movers, which speaks volumes for Touche's undoubted potential. PAUL MILLER

GIRLSCHOOL
The Hippodrome, London

I SOMETIMES wonder whether Kim McAuliffe – now bricked into the legacy of Girlschool – would much rather be Lorraine Lewis. I think not.

However, having hovered over the industry like a benevolent spirit for 56 years (or something), simply to be Kim McAuliffe is no longer good enough. To the devoted rows of Dave Beers before her, she is still the shaggy Wandsworth heroine. Still articulate and cheery as if she's just skidded onto the stage from a trip to the launderette.

McAuliffe has remained endearing as the scatty sixth-former in black jeans and green pumps, a constant antidote to the parade of plunging necklines and cross-eyed stereohyping that rock women have now become.

If Girlschool lack the material to be truly great, then tonight no one is too bothered. Kim McAuliffe is up there, *being* Kim McAuliffe, and it's all anyone expected.

In the same breath, she is gonna find it a struggle to convince anyone that she is now Joni Mitchell.

Flanked as she is by the admirable musicianship of Tracey Lamb and Cris Bonacci, Kim now has the problem of being far more lovable than the music Girlschool play. Slick, hefty riffs like pregnant bean-bags bounce around the Hippodrome, fighting the usual battles of a duff PA and audience lethargy.

Girlschool may look bright and gauche in stripes, hats and PVC, but with only the merest hint of their heyday pre-'Screamin' Blue Murder', tonight shows their music at its most mediocre.

It takes the final number, a blistering 'Demolition', to remind us of what all the fuss was about. With scorching renditions of 'Emergency' and 'Tush' as the encores, tonight's set was more compromise than chaos.

So, really, where can Girlschool go from here? Maybe the dreamy, retrospective heart of the London music industry? They say it's nice this time of year. CHRIS WATTS

THE TOLL
100 Club, London

'HAVE YOU heard her song?/The melody of the moth/Suspended in her flight/Just before the pause,' belches the Toll's Brad Circone. A gravy boat of spit on his lower lip, his feet planted firmly on top of the PA stack, his banded head brushing the club ceiling. He's far from finished.

If he isn't spouting aching monologues of tired marriage, the downfall of the Western world or brash epistles of hate, he's throwing himself at the venue's pillars and at his own lights. He looks like a slamming Door.

His crazed theatre of discontent rides with a frenzied relish on the bare stumps of Rick Silk's 'guitar' – the inappropriateness of that name – his own peculiar brand of thrashes and trashes carving a causeway to drive Circone's truck load of ideas through. I imagine that being on the direct receiving end of that mother must be akin to the momentary buzz of getting mashed by a crate load of hairspray. Unceasingly groovy.

Drummer Brett 'Hold The' Mayo beats seven shades of . . . well, I think you've probably got a fair idea of Mayo's game plan in this team. His snare-rattling groove shaking teeth and scaring everyone with dentures.

Which leaves Greg Bartram to dent his end of the stage with his four string and a stare that suggests you've just mugged his favourite grandmother. In quieter moments he spends his time avoiding the stag-like charges of Circone.

How these men have become darlings of Radio One afternoon airplay with their 10-minute plus tale of the modern Indian and his plight under the white man, 'Jonathan Toledo', is lost on me. Combining a narrative hinged on guilt, greed and usurped power with a lyrical delivery that mourns; *'The reservation, oh, it still survives/Do not close your eyes,'* doesn't seem the easiest way to a programme planner's heart. Don't tell me that even they sense this soiled brilliance.

This bristling circus of blue spikes and cool pools in the desert is rolling around the country as I write, jump the Chuck wagon and be gone. This sort of thing; like unnatural phenomena, happens but once in a lifetime. PHIL WILDING

KING SWAMP
Marquee, London

IN CASE at the end of this review you're puzzled by the dangerously low kardiak kwota, please note this one's meant to indicate that if you're looking for Metal, you'll not find it in the Swamp. BUT – don't go away, I'll keep this short – the rock 'n' roll doctor would find plenty of other life in this new UK, 12-legged beastie.

Its heart is strong, pure muscle and blood, and is a pulsatin' livin' thing for sure – but I'm hedging my bets cos I'm not convinced it's in the right place. At times tonight King Swamp threatened to knock huge holes in the Marquee with some seriously kick-ass intentions, but too often they throw rabbit punches and never quite managed it – shameful for a six-piece band if y'ask me.

Sometimes I was convinced the band would be perfect as openers for Simple Minds . . . or INXS a few years back . . . but then they'd head off on another track and confuse me again. Strangely though, it's the fact that I *can't* get a handle on 'em that attracted me to their debut LP and this show.

I couldn't get a handle on frontman Walter Wray either. He completely failed to captivate me, and my attention wandered constantly to behatted baldie Steve Halliwell on keyboards and guitar. But individual strengths seemed unimportant as the sum of the parts – a weird kind of blues rock laced with funky basslines – added up to something far more interesting.

Their best songs live were *easily* the album's openers 'Is This Love?' and 'Blown Away'. The latter was delivered early, the former saved until near the end as a prelude to the heavied up, but sadly emptied out 'Year Zero'. 'Widders Dump' closed the set in rolling Tennessee style, but I preferred it when Led Zeppelin did it and it was called 'When The Levee Breaks'. Ah well, King Swamp ain't the first to try such a trick and they won't be the last – at least it showed their heart may have been in the right place after all. NEIL JEFFRIES

GLASGOW
Edinburgh Playhouse

JUST LIKE George Formby and Heavy Metal don't mix, so Glasgow should never again open a show for Celtic Frost. Mind you it's not a bad feather in their cap to make the Playhouse so soon after playing Glasgow Barrowland with Uriah Heep.

Glasgow had been around for a good few years before releasing their debut 33 'Zero, Four, One' in 1987, and with a follow-up on the horizon it's a good bet that they'll be plugging away for at least a few more. They certainly needed all their hard-earned experience tonight.

Faced with the embarrassing silence which tends to fall when only a few hundred punters gather in a 3000 seat hall (bad news for the Frosties), Glasgow took the only available option. Playing a brief set and ignoring the inevitable from a particularly stupid audience who were shouting 'f**k off' before the band ever picked up their guitars, they stick to their thankless task with admirable humour and even impressed a few heretics along the way.

'Meet Me Halfway', 'We Will Rock' and 'Under The Lights' were made for venues like this. All three are swaying anthems full of emotive chord sequences, huge choruses and even bigger crescendos, and all three show Glasgow at their overwhelming best. The last single 'Secrets In The Dark' reminded me of Kooga when they appeared at the Playhouse, but never quite worked as effectively as it has in the past. It's hard to be subtle when the sound is bouncing around a virtually vacant hall and mingling with insults.

This wasn't vintage Glasgow by any means but given the hostile circumstances they acquitted themselves well enough. Vocalist Mick Boyle still managed a laugh as he left the stage: "Enjoy Celtic Frost," he said sincerely. "Give them a good Scottish welcome – like you gave us!" RICHARD HEGGIE

MOURNBLADE, WRECKAGE
Marquee, London

IT'S NOT often that I wish I had a watch but Thursday at the Marquee was one of those times. That said, the general concensus at the Marquee seemed to be that in missing Third Man I'd made a good error.

I *was* in time for Wreckage, for which I was mildly grateful. Whilst very Scorpions sounding they seemed to be having a good time and were trying so hard to get a reaction from a small crowd (Nuclear Assault having poached half the audience) that only a real bastard could have disliked them. Unlike the majority of Marquee support bands they were worth the effort of getting in early to see.

However, they were completely outclassed by Mournblade who far outreached my expectations.

They may not have the most original of sounds but then sounding like Motörhead never did Lemmy any harm. The difference between Mournblade and a lot of the wannabees around today is that they have the sense of fun that makes good rock great.

They also have an edge a lot of bands lack, and in Dunken F Mullet they have a vocalist and frontman who can keep a gig from flagging half-way through. All this and a bunch of good, occasionally great songs made them easily the most entertaining and exciting band I've seen at the Marquee for a long, long time. EL ROSE

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'SILENCE IS GOLDEN

. . . well, wood in Chiswick at least. But things are looking up for 'Out Of The Silence' – the spiffing debut from Mancunian melodic rock gods DARE. They've just introduced themselves to Europe supporting, er . . . Europe, and could soon take on America. But first, DARREN WHARTON is in trouble in Italy with DEREK OLIVER

"THE PROUDEST two days of my career so far have been when I joined Thin Lizzy and the day the Dare album was released. I remember thinking on both occasions, 'Wow! I've done it! Yeah, I've really done it!'."

So speaketh Darren Dean Wharton lead vocalist, keyboard player and chief songwriter for Dare, a particularly auspicious melodic rock group whose debut album 'Out Of The Silence' on A&M Records has given rise to much acclaim – not least from the pages of this 'ere organ.

Earlier on the very day I speak to Europe (see story page 50), Darren and I sit facing each other at a lunch table in a hotel on the outskirts of Rome. For 15 minutes he has been desperately petitioning the attention of an Italian waiter who resolutely refuses to acknowledge our presence.

"This is getting on my nerves," he announces whilst tapping the edge of his fork. "Nothing has been going smoothly over here, even the record company haven't got a clue who we are. Sweden was absolutely fantastic though. If only every territory could be as efficient as that."

Italy has always presented itself as a notoriously disobedient beast when it comes to the extraordinary efficiency of modern day rock 'n' roll touring.

Dare too have experienced their share of cock-ups during the first few days they have spent as the support group to Europe. Firstly their name had not been included on any promotional material advertising the shows. Thus the good folk who did come to the gigs discovered that there was a damn fine support group about whom they knew nothing, not even their name!

It came as even more of a surprise to note that the local record company representative did not even know the title of their album and couldn't explain the absolute lack of Dare albums cluttering up the shelves of many an Italian disc emporium. For Darren this incompetence has brought about a degree of depression that is soon to manifest itself in nervous laughter. Not much perhaps, but then the thought of him flying into a vicious artistic rampage is about as realistic as catching the members of IQ kicking the shit out of Slayer.

HAVING TRIPPED the waiter and garnered his unswerving attention we order two beers, some pasta and a roll and butter. With cassette recorder running, our first topic of conversation, apart from the obligatory swipe at Italian organisation, concerns last night's intrepid performance.

Pic Dave Willis

DARREN WHARTON: modelling the latest in naff-looking portable keyboards

Luckily I had been in the audience and witnessed first hand what a fine band Dare have turned into – a far cry from their, by all accounts, rather lacklustre performance at the London Marquee and a select string of shows in support of the rather weather-beaten brow of guitar hero Jimmy Page.

"I think we were finding our feet at that time," opines Darren slurping on a glass of frothy beer. "You just don't realise how much there is to learn until you suddenly realise that the gigs are running without the usual onstage cock-ups."

Playing the very best songs from 'Out Of The Silence', including 'Abandon' and 'Into The Fire', the band came across as both confident and highly efficient. Darren has, up until now, been partially hidden behind a portable keyboard shaped like a guitar. He has now abandoned this rather awkward toy except for three songs where alternative musical arrangements have proved rather difficult to organise. In my opinion, this is a very good move indeed for I have yet to be fully convinced that guitar-shaped keyboards look anything other than naff.

"I do agree with you," admits Darren much to my surprise. "It looks a little odd and it certainly doesn't lend itself to the classic pose. I used to use it on every song but we've managed to get it down to just three now. I felt a bit uncomfortable without it at first, it was like losing a limb so to speak, but nearly everyone has agreed that I look miles better without it. Actually, I've been learning guitar lately so there's every chance that I might use that in future."

Keyboards or no keyboards the fact that Darren is developing into quite a charismatic vocalist and frontman cannot be denied.

The rest of the band ain't bad either, and here I'm referring especially to guitarist Vinny Burns who applies bloodthirsty licks to virtually every song from roaming ballads to the high octane rockers.

So how has the rest of the tour with Europe been going?

"Oh, it's been just fabulous," he insists. "I felt very nervous in Sweden because our album has gone Top 20 over there and the venues were really big. Actually I haven't felt that uncertain getting up onstage since my very early days with Thin Lizzy. It's a weird feeling but when you walk out and hear the crowd roar, the blood rushes through your veins and gives you an amazing buzz.

"The German dates were great too," he enthuses. "In fact I was surprised to see how many Americans were in the audience. They loved us so I think we should go down really well in America when we go over there. Actually I've been told we've sold about 35,000 copies of our LP in the States without any promotion."

IT'S MY humble opinion that once subjected to a full dose of Dare's charm, the Americans will take to them as if they were lost sons. In addition they will be sure to receive a great boost and lotsa support from FM radio stations who will, I predict, be falling over themselves to play their songs.

In contrast to Radio One's apathy over 'Abandon', the first single off the album, it appears that the independent and local radio network has been exceedingly kind to Dare, having championed the band's cause considerably. In addition the specialist rock press has given them highly encouraging support on all fronts.

What are the factors, I delicately enquire, that will make Dare a winning proposition?

"Well," says Darren immediately on the defensive, "all I can say in our favour is that we've been around for a long time rehearsing and getting things right. What most people forget is that this band has existed in one form or another for at least three years and we're completely committed to making it.

"Also I've got to hand it to A&M Records as they had the bollocks to believe in us from the beginning and really go for it in a big way. They've been very positive and I'm more than pleased with what they've done for us so far."

And to prove the point that A&M are totally behind the band, Darren went on to tell me of plans to take America by storm. As we speak Dare are being lined up to support one of the label's biggest acts on an extensive world tour. Unfortunately I am duty bound not to reveal the name of the headline act . . .

"These gigs with Europe have been real eye-openers for us," continues Darren. "We've played in front of quite a mixture of crowds and we've had to learn our craft the hard way. Plus, it's helped us to toughen up our sound a little. In fact I'm pretty sure that the next album will turn out to be much more aggressive with a rockier edge."

Right now though, Dare are completing their European tour with Europe. So make sure you get to see the gig of the year, that's Dare supporting Europe, at a theatre near you!

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PERSONAL

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Pic Denis O'Regan/Idols

JOEY TEMPEST

Continental Drift

Strange but true . . . our resident geomorphological/Wimphem expert DEREK OLIVER has travelled to Italy with notepad and seismograph to uncover a remarkable phenomenon: the whole of EUROPE is on the move. It's not exactly heading 'Out Of This World' but it is veering away from the sickly sweet realms of *that* single towards (gasp, swoon) heavier rock. Excavate the story below or check out any of the band's current UK dates for the archaeological evidence

"SHIT! THIS hairspray is getting in my mouth."

Kee Marcello, the curly brown-haired lead guitarist with Europe, interrupts our conversation to make a curious cussing noise. Moments earlier not more than four feet away in the same dressing room, bassist John Leven had decided to apply some well deserved hairspray to his barnet.

The ensuing cloud has somehow managed to waft its way into Kee Marcello's mouth and he is, apparently, rather distressed. Like a camel's, his lips pucker and purse until all trace of the offending chemical is dispersed.

"Maybe you should keep your mouth shut then," offers keyboard magician Mic Michaeli with a sense of timing that would astound even Robin Williams. Relishing his turn of phrase Mic beats a hasty retreat to an adjoining room leaving Kee to nurse both his throat and ego.

This incident takes place in a stupefyingly large sports-cum-concert arena called the Palaeur which is located in the precious city of Rome. Europe are booked to play the venue this very evening and because I am a representative of *Kerrang!* I have been allowed full backstage access. This allows me to stroll at will from dressing room to dressing room while outside at the stagedoor, several very pretty Italian girls would willingly sell their own mothers for just five minutes of such a privilege. What an intriguing concept that is.

Europe, for all their faults – and believe me there are precious few – have always been one of my favourite rock bands. In many ways they have achieved all there is to accomplish: a multiplatinum album, a Number One hit single in virtually every country in the world, and a global concert tour playing to standing room only attendances. In fact, it makes you wonder why on earth they even bothered to record a follow-up album in the wake of 'The Final Countdown"s awesome achievements.

Outside the arena the air rings with a severe chill. In fact, it's so cold that the dressing room windows are dripping wet with condensation. Inside, the band are readying themselves for the evening's performance, each one of them applying various stage costumes chosen with precision from a large flight case that doubles as a portable wardrobe. This is a fascinating sight, and as I undertake my interview with Kee Marcello in one corner of the room my eyes periodically scrutinise a blonde make-up girl whose job, it seems, is to constantly style and tease every haircut in the room.

BEFORE WE consider the interview proper, let us stop to examine what, if any, progress has been made in the Europe scheme of things since the rocket ride success of their superlative opus, 'The Final Countdown'.

Most of the late Spring/early Summer of last year was devoted to the recording of their latest album 'Out Of This World' in London with producer Ron Nevison. Recording apparently progressed neatly, if somewhat sporadically, and such was the confidence of all concerned the band were pre-booked to undertake a lengthy series of concert appearances supporting Def Leppard in America. Now, I'm not suggesting that matters were eventually rushed, but as the Leppard dates loomed ever closer it soon became apparent that in order to have some product available beforehand, progress would have to be accelerated.

When the single and album eventually arrived, they attracted mixed reviews. I immediately thought it to be a brilliant stroke of genius but others contested that it was, on numerous counts, a rather lacklustre record – devoid of the special ingredients (something politely termed 'magic') that was so evident on 'The Final Countdown'. As it turned out the band managed to achieve an amount of success that could neither be termed super sensational or an utter disaster.

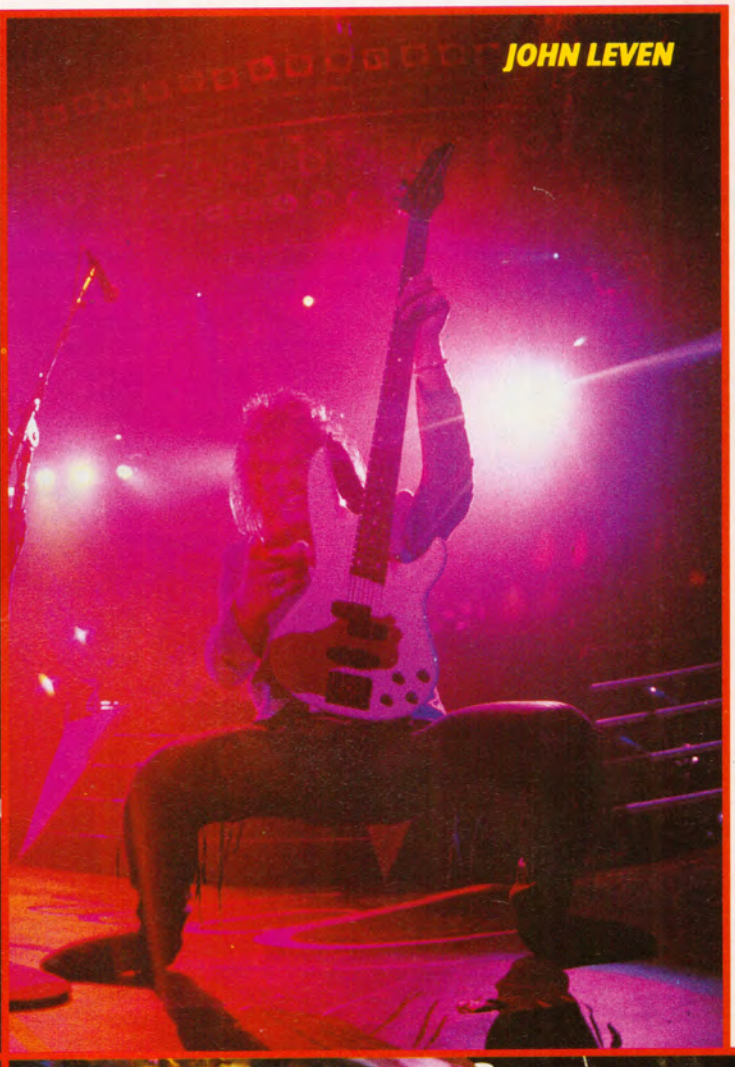
On reflection, and we've had at least six solid months to get it right, I'd say that 'Out Of This World' falls short on just one major count: Ron Nevison should not have produced the record, it's as simple as that. The man may have had enormous success reconstructing the very soul of

KONTINUEZ PAGE 53

Pic Denis O'Regan/Idols

EUROPE: "The new songs are going to be much heavier"

MIC MICHAELI



JOHN LEVEN

KEE MARCELLO

IAN HAUGHLAND

Pix Denis O'Regan/Idols

Drift

FROM PAGE 51

Heart and sending Ozzy Osbourne into the platinum zone, but for Europe he smoothed over the cracks and white washed the walls a little too much. I think they needed a much more raw, less perfect sound.

IT IS with this one thought in mind that I crouch before Kee Marcello and ask him just what do *you* think of the album?

"I'm sorry to have to admit it, but perhaps Ron Nevison wasn't the right choice," he drawls in his engaging Swedish accent. "He wimped it out a little bit too much.

"Y'see, the songs sounded a lot heavier but Ron came in and took the spontaneity away. But listen, I don't think we can put the entire blame on him – we should have been more aware of what was happening.

"It's funny, but our rehearsal tapes from that album are great. We only recorded them on a cassette player but you can easily hear how rough and raw the songs sounded. We've learnt from our mistake and the next time we record we're thinking of taking the producer out on tour with us just so that he can hear how rocky we really do sound.

"Actually," interrupts bassist John Leven – having freed himself from the blonde with the hairspray – "there is a chance that we might produce the next record ourselves. In fact, we were thinking about doing an album with as few overdubs as possible, just recording it live in the studio and adding a few background vocals."

Why not release a live album instead?

"Yeah, we've been thinking about doing that!" reckons Kee. "The only problem is that the record company would have to agree to it. Our idea was to do maybe a six-song live mini-album and record it on the UK dates. I think we'd really be pleased with something like that because it would definitely show that the songs have a lot more soul – kind of like the album versions without all the echoes."

So, whilst 'Out Of This World' in its basic form is actually a first-rate record, the band are clear and honest enough to admit something somewhere went sadly adrift. Personally I would love to hear songs such as 'Superstitious' and 'Open Your Heart' given rougher, almost bluesier treatment. In concert it is these tracks, together with set opener 'Ready Or Not' and 'Sign Of The Times', that pile on the pressure.

Of course, there is the question of success. In terms of units 'Out Of This World' has failed to emulate the glory of 'The Final Countdown'. A not uncommon myth, perpetuated by the music industry, is that when sales do not exceed a previous release then the group are obviously over and out. Ratt and AC/DC in particular have fallen foul of this hypocrisy but both have continued to achieve significant live attendances and garner platinum albums.

"You can hear a difference in the pitch of the crowds' roar on this tour. I guess it goes to prove that we've lost a lot of those screaming girls . . ." – KEE MARCELLO

FOR EUROPE, a band whose success seemed to occur almost overnight, there is in my experience an almost disproportionate number of folk who rub their hands in glee at the very notion of Europe falling by the wayside.

"When 'The Final Countdown' became a hit single it definitely presented us with a few problems," admits Kee, the man who joined the band on the eve of their chart success replacing original guitarist John Norum who had played on the first LP sessions. "We had to present a pretty boy image and in retrospect I think we did far too many of the wrong kind of photo sessions. Y'know the sort of thing, the ones where we're all smiling . . .

"It's very noticeable that this tour has attracted a great deal more *rock* fans than the last one. You can hear a difference in the pitch of the crowds' roar. The tone is a lot lower which I guess goes to prove that we've lost a lot of those screaming girls and there are definitely a lot more guys in the audience."

Will 'The Final Countdown' be a cross you'll have to bear forever?

"Oh it's not that bad. I mean we like the song but yeah, I know what you mean about us having to perform it wherever we go. I guess it's the same kind of thing for Deep Purple, they must be fed up playing 'Smoke On The Water' but it's what people want to hear.

"We have to come to terms with the fact that it's our biggest hit so far and that it's the first song people associate with us. Actually, on the last tour we opened and closed the show with it, these days it's just one of the encores."

I have been told that Europe's tour of, natch, Europe has not been without its fair share of disappointment. There was a suggestion that several shows had been less than bursting at the seams with paying punters and, specifically, in Germany a handful of dates had to be cancelled because of a distinct lack of ticket sales.

Yes, the band do admit that in certain countries they have been booked into rather ambitious venues. And, just to set the record straight, only one show was actually cancelled. That was in Germany, but, as they are quick to point out, at least another seven shows went ahead without much embarrassment whatsoever.

"The fact that we haven't attracted hordes of screaming little girls is undoubtedly why we haven't sold as many concert tickets as last time," Kee is honest enough to admit. "Mind you, the response from the audience has been better than ever, they really are into us."

Having toured selectively in America supporting Def Leppard (they didn't, however, share Leppard's infamous round stage) the band had been booked to play dates in Australia, which mysteriously fell through, Japan and a few key shows in such curiously un-rock 'n' roll territories as Taiwan and India.

The two Taiwan gigs were performed in cricket stadiums and attracted 30,000 cheering youngsters apiece. The Indian show was an even more exciting affair. Held in Bombay and supported by ageing Scottish rockers Nazareth, the band played to an estimated 60,000 raving mad Indian rockers.

"It was weird looking out from the stage," remembers Kee. "Everyone had black hair and there wasn't a blonde in sight!

"We saw some awful things," adds bassist John Leven. "Conditions were absolutely terrible. There are nine million people in Bombay and five million live on the street, people literally dying in the gutter and endless miles of slums.

"When we drove from the airport and pulled up at traffic lights the bus was besieged by beggars. I remember seeing this emaciated lady holding her baby up to the window crying for money. The baby only had a stump for an arm – she probably cut it off to get more sympathy. That's what they do you know, they cut off the arm or maim every third child. Sometimes they put their children into pots so they can't grow straight and they end up terribly deformed.

"And do you know what the worst thing about it all is? It's all because of the caste system. Even if you gave them money and a house to live in they wouldn't take it. They were born in the street and according to them, that's where they're supposed to live and die."

HOW DID you feel about John Norum recording an almost identical song to 'The Final Countdown' called 'Love Is Meant To Last Forever' on his debut solo album and then claiming that it was written before yours?

"Well, it wasn't. 'The Final Countdown' was written long before that," answers Joey Tempest who has just joined our conversation. "I don't like the song and he shouldn't have done it. One of the things you should know about John is that he doesn't write very much himself. Most of the songs on his album were written by the bass player Marcel Jacob. So for him to do something like that is kind of foolish."

"The funny thing," interrupts John, "is that he left the band saying that he didn't want to play our kind of music any more and the first thing he does is record a song that sounds exactly the same as 'The Final Countdown'. That doesn't make sense!"

Do you all still live in Sweden?

"Since we had the hits we've been constantly on the move either touring or recording. We bought a house in the British West Indies. It's not extravagant and I don't think we've actually spent more than a few weeks there in total. The thing is we had to buy it because even if you became a tax exile you have to have a permanent address.

"Actually we could spend a lot more time in Sweden but because of all the touring we haven't been able to. We're living out of our suitcases at the moment."

Strangely the future for Europe is not mapped out with the precision you may have expected. Following their European dates they will play several shows in South America but from then on they are not sure what will be their best move.

Touring America again would be the logical step but this, according to them, is very much dependent on hooking up with a compatible headline act. Europe are, even with their healthy sales figures, still only capable of playing small theatres and that, they are keen to point out, is financially restrictive.

Alternatively, they may rent apartments in America, probably Los Angeles, and set about writing material for a new studio album.

"The writing is going through a different stage now," Joey informs me. "The songs are going to be much heavier and more spontaneous, not as studied as before.

"Also I've been more open to writing with the other guys rather than keeping everything to myself. But that doesn't mean to say I would use a song by an outside writer. Maybe we'd cover an old song but I would never consider bringing in say someone like Desmond Child to co-write. I want to stand or fall by my own actions."

NEXT ISSUE

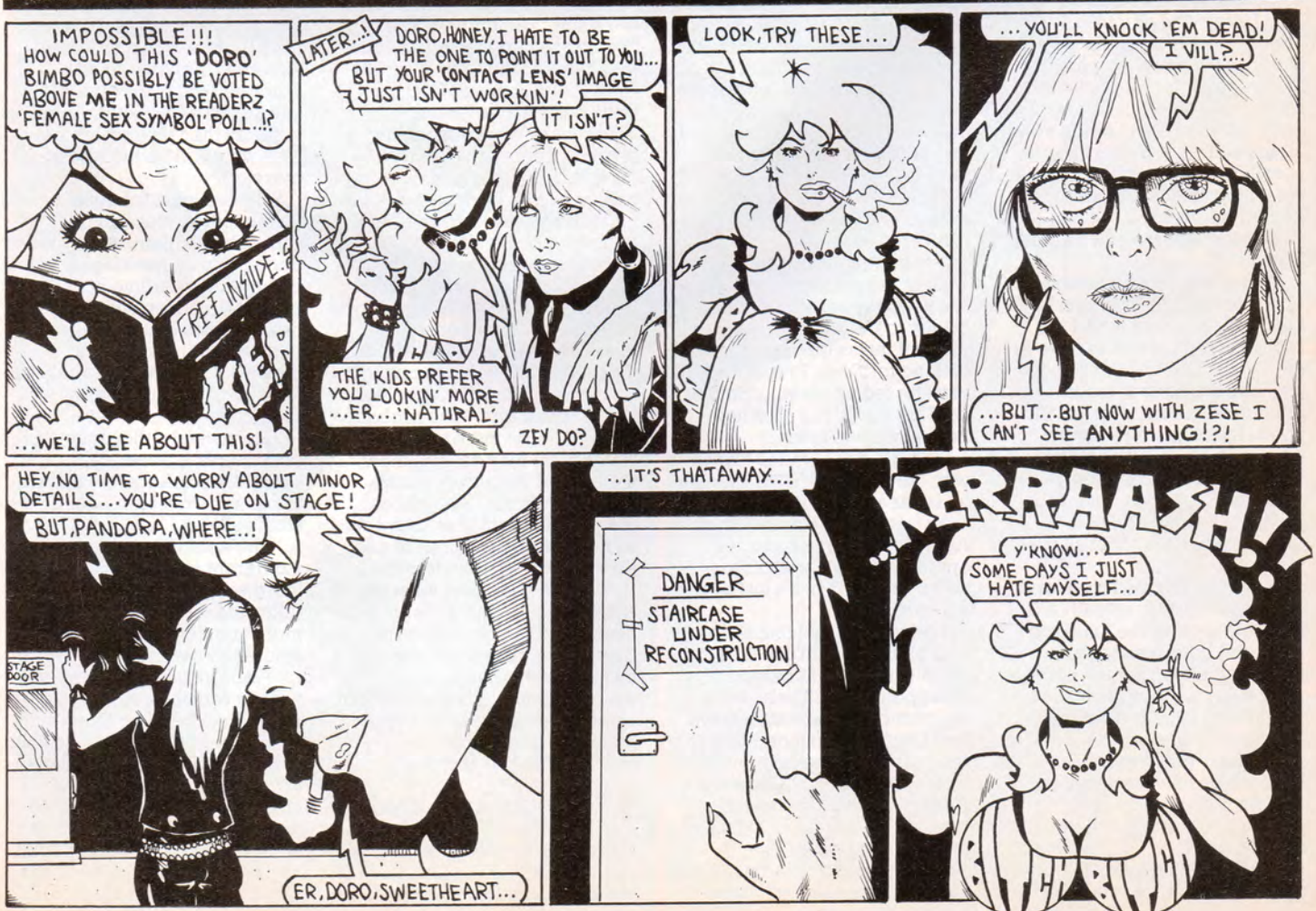
Only seven days to go until another hot edition of Kerrang! *hits the streets!*

NEXT WEEK in your kerracking, kerrazy, number one *Kerrang!*, MÖTLEY CRÜE star NIKKI SIXX adorns our cover and says: "I CAN BRING DOWN THE WORLD OF HEAVY METAL!"

In THE most sensational interview you will read this year, Nikki tells *Kerrang!* exclusively:
THE TRUTH! About why he lives in fear of Matthew Trippe.
THE TRUTH! About why he lives in a house guarded by guntowers.
THE TRUTH! About his heroin addiction.
THE TRUTH! About Crüe's crazy '87 Japanese tour.
THE TRUTH! About the new album 'Dr Feelgood'.
THE TRUTH! About why Vince Neil gave Tommy Lee an AK-47 machine gun for Christmas.
THE TRUTH! About why European shows WON'T figure on the first leg of their upcoming world tour.
PLUS! Great White having a heart-to-heart with Elianne Halbersberg.
PLUS! Derek Oliver getting down in a trashcan with Junkyard.
PLUS! Love/Hate deciding which to do to Dave Reynolds.
PLUS! Sensational free giant colour posters of drummers Dave Lombardo and Lars Ulrich, backed with your favourite female singer Lita Ford!
DON'T MISS! The shocking truth in *Kerrang!* issue 232, cover dated April 1, on the street March 29!

PANDORA PEROXIDE

by Ray Zell



METAL CHARTZ

Who's in and who's out, who's up and who's down, who's hot and who's not. . . find out right here on the page for all pop pickers 'n' Metal lickers!

ALBUMS

1	48	OPEN UP AND SAY. . . AHH!	**Poison** (Capitol)
2	1	HYSTERIA	**Def Leppard** (Bludgeon Riffola/Phonogram)
3	2	RADIO ONE	**Jimi Hendrix** (Collector Series)
4	3	APPETITE FOR DESTRUCTION	**Guns N' Roses** (Geffen)
5	6	GN'R LIES	**Guns N' Roses** (Geffen)
6	–	HELTER SKELTER	**Vow Wow** (Arista)
7	4	NEW JERSEY	**Bon Jovi** (Vertigo)
8	14	VIXEN	**Vixen** (Manhattan)
9	5	AFTER THE WAR	**Gary Moore** (10)
10	10	SLIPPERY WHEN WET	**Bon Jovi** (Vertigo)
11	29	HOUSE OF LORDS	**House Of Lords** (RCA)
12	8	SOFT METAL	**Various** (Stylus)
13	9	THE GREAT RADIO CONTROVERSY	**Tesla** (Elektra)
14	13	RECKLESS	**Bryan Adams** (A&M)
15	15	FOUR SYMBOLS	**Led Zeppelin** (Atlantic)
16	11	A SHOW OF HANDS	**Rush** (Vertigo)
17	16	BAT OUT OF HELL	**Meat Loaf** (Cleveland International)
18	20	SKID ROW	**Skid Row** (Atlantic)
19	17	PYROMANIA	**Def Leppard** (Vertigo)
20	7	THE FEAR	**Acid Reign** (Under One Flag)
21	12	ARE YOU SITTING COMFORTABLY?	**IQ** (Squawk/Vertigo)
22	38	THE THIEVING MAGPIE (LA GAZZA LADRA)	**Marillion** (EMI)
23	–	OVER THE EDGE	**Hurricane** (Enigma)
24	33	SOMEWHERE IN TIME	**Iron Maiden** (Fame/EMI)
25	40	LIVE AFTER DEATH	**Iron Maiden** (EMI)
26	22	HITS OUT OF HELL	**Meat Loaf** (Epic)
27	25	GREATEST HITS	**Journey** (CBS)
28	23	THE ULTIMATE SIN	**Ozzy Osbourne** (Epic)
29	26	LONG COLD WINTER	**Cinderella** (Vertigo)
30	39	ON THROUGH THE NIGHT	**Def Leppard** (Phonogram)
31	21	WHITESNAKE 1987	**Whitesnake** (EMI)
32	18	THE NUMBER OF THE BEAST	**Iron Maiden** (Fame/EMI)
33	19	ELIMINATOR	**ZZ Top** (Warner Brothers)
34	27	POWERSLAVE	**Iron Maiden** (EMI)
35	45	SMASHES, THRASHES & HITS	**Kiss** (Vertigo)
36	44	SAVAGE AMUSEMENT	**Scorpions** (Harvest)
37	re	LIVE IN THE RAW	**W.A.S.P.** (Capitol)
38	35	FABULOUS DISASTER	**Exodus** (Music For Nations)
39	re	STATE OF EUPHORIA	**Anthrax** (Island)
40	re	INTENSE DEFENCE	**Joshua** (RCA)
41	32	BLESSING IN DISGUISE	**Metal Church** (Elektra)
42	31	SEVENTH SON OF A SEVENTH SON	**Iron Maiden** (EMI)
43	30	. . . AND JUSTICE FOR ALL	**Metallica** (Vertigo)
44	–	TREAT	**Treat** (Vertigo)
45	24	GUITAR MASTERS	**Various** (Roadrunner)
46	28	THE BEST OF RAINBOW	**Rainbow** (Polydor)
47	re	W.A.S.P.	**W.A.S.P.** (Fame/EMI)
48	34	LED ZEPPELIN III	**Led Zeppelin** (Atlantic)
49	37	FEMME FATALE	**Femme Fatale** (MCA)
50	43	HIGH AND DRY	**Def Leppard** (Vertigo)

US HM RADIO

1	1	. . . AND JUSTICE FOR ALL	**Metallica** (Elektra)
2	2	FABULOUS DISASTER	**Exodus** (Combat)
3	re	BLESSING IN DISGUISE	**Metal Church** (Elektra)
4	4	THE GREAT RADIO CONTROVERSY	**Tesla** (Geffen)
5	7	SKID ROW	**Skid Row** (Atlantic)
6	3	SURF NICARAGUA	**Sacred Reich** (Metal Blade)
7	8	THE VISITOR	**INC** (Giant)
8	5	KILL TO SURVIVE	**Meliah Rage** (Epic)
9	9	LEAVE SCARS	**Dark Angel** (Combat)
10	10	GROSS MISCONDUCT	**MOD** (Megaforce)
11	11	BLACK DAZE	**Wasted Youth** (Medusa)
12	12	GN'R LIES	**Guns N' Roses** (Geffen)
13	6	STATE OF EUPHORIA	**Anthrax** (Megaforce)
14	13	DIRTY ROTTEN FILTHY STINKING RICH	**Warrant** (Columbia)
15	15	ANNIHILATION PRINCIPLE	**Lääz Rockit** (Enigma)
16	14	BACK WITH A BONG	**Murphy's Law** (Profile)
17	16	ANCIENT DREAMS	**Candlemass** (Metal Blade)
18	18	KINGS OF METAL	**Manowar** (Atlantic)
19	20	OPERATION: MINDCRIME	**Queensrÿche** (Capitol)
20	17	NO REST FOR THE WICKED	**Ozzy Osbourne** (CBS)

Compiled by Jem Aswad for the CMJ Music Report, 830 Willis Avenue, Albertson, New York 11507, USA

SINGLES

1	2	EVERY ROSE HAS ITS THORN	**Poison** (Capitol)
2	1	MEAN MAN	**W.A.S.P.** (Capitol)
3	3	CRYIN'	**Vixen** (Manhattan/EMI)
4	–	ANTI-SOCIAL	**Anthrax** (Island)
5	–	READY FOR LOVE	**Gary Moore** (Virgin)
6	4	ROCKET	**Def Leppard** (Bludgeon Riffola/Phonogram)
7	6	BIG BAD EP	**Little Angels** (Polydor)
8	5	DON'T KNOW WHAT YOU GOT ('TIL IT'S GONE)	**Cinderella** (Vertigo)
9	7	HELTER SKELTER	**Vow Wow** (Arista)
10	–	I WANNA BE LOVED	**House Of Lords** (RCA)
11	11	PURPLE HAZE	**Jimi Hendrix** (Polydor)
12	8	PASSION RULES THE GAME	**Scorpions** (Harvest)
13	9	FALLING IN AND OUT OF LOVE	**Femme Fatale** (MCA)
14	15	CALLING	**Angry Anderson** (Food For Thought)
15	10	ASTRONOMY	**Blue Öyster Cult** (CBS)
16	13	I'M ON TO YOU	**Hurricane** (Enigma)
17	14	AFTER THE WAR	**Gary Moore** (10)
18	12	CAN'T TAKE THE HURT	**Mammoth** (Jive)
19	17	THE CLAIRVOYANT	**Iron Maiden** (EMI)
20	–	TAKE CARE OF YOURSELF	**Gypsy Queen** (Loop)

INDIE METAL

1	1	THE FEAR	**Acid Reign** (Under One Flag)
2	3	FABULOUS DISASTER	**Exodus** (Music For Nations)
3	2	GUITAR MASTERS	**Various** (Roadrunner)
4	5	RIDE THE LIGHTNING	**Metallica** (Music For Nations)
5	4	LOOK WHAT THE CAT DRAGGED IN	**Poison** (Music For Nations)
6	8	KILL 'EM ALL	**Metallica** (Music For Nations)
7	6	KEEPER OF THE SEVEN KEYS PART II	**Helloween** (Noise International)
8	7	MASTER OF PUPPETS	**Metallica** (Music For Nations)
9	18	SURFING WITH THE ALIEN	**Joe Satriani** (Food For Thought)
10	14	LIVE WITHOUT SENSE	**Destruction** (Noise International)
11	19	MIRADOR	**Magnum** (FM/Revolver)
12	13	STARS ON THRASH	**Various** (Roadrunner)
13	re	SCANDINAVIAN NIGHTS	**Deep Purple** (Connoisseur Collection)
14	17	NOT OF THIS EARTH	**Joe Satriani** (Food For Thought)
15	16	NO SLEEP AT ALL	**Mötorhead** (GWR)
16	re	LIVE AT LEEDS (THE WHO?)	**The Macc Lads** (FM/Revolver)
17	9	ON A STORYTELLER'S NIGHT	**Magnum** (FM/Revolver)
18	10	KEEPER OF THE SEVEN KEYS PART I	**Helloween** (Noise International)
19	12	DENY REALITY	**Re-animator** (Under One Flag)
20	20	LEAVE SCARS	**Dark Angel** (Under One Flag)

IMPORTS

1	–	EXTREME	**Extreme** (A&M)
2	–	THINGS YOU'VE NEVER DONE BEFORE	**Roxx Gang** (Virgin)
3	–	TAKE A DEEP BREATH	**Brighton Rock** (WEA)
4	–	TOUCH	**Noiseworks** (Epic)
5	2	MEAN MACHINE	**U.D.O.** (RCA)
6	4	THE COOL	**David Hallyday** (Scotti Bros)
7	7	WORKFORCE	**Workforce** (Scotti Bros)
8	3	DIRTY ROTTEN FILTHY STINKING RICH	**Warrant** (CBS)
9	9	ANNIHILATION PRINCIPLE	**Lääz Rockit** (Restless)
10	–	ALL IS FORGIVEN	**Siren** (Mercury)

STAR CHOICE

DORO
'NOBODY'S FAULT' Testament (from 'The New Order' on Atlantic)
'CHILDREN OF THE REVOLUTION' T-Rex (EMI)
'APPETITE FOR DESTRUCTION' Guns N' Roses (Geffen)

DAN LILKER (NUCLEAR ASSAULT)
'REIGN IN BLOOD' Slayer (London)
'ARE YOU EXPERIENCED?' Jimi Hendrix (Polydor)
'SONIC PAIN' Sonic Death (US import)

DES MORRIS (BALAAM AND THE ANGEL)
'WISH YOU WERE HERE' Pink Floyd (EMI)
'LIVE AND DANGEROUS' Thin Lizzy (Vertigo)
'I'M ALIVE' Helloween (Noise)

For everybody, reality is different . . .
for some people it's **FRIGHTENINGLY** different!

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